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MUSICAL AMERICA

APRIL
1955



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—*TIME MAGAZINE*, November 15, 1954

". . . Pietro Scarpini, a pianist of prodigious capacities, who played . . . with whirlwind virtuosity and rhythmic drive."

—OLIN DOWNES, *New York Times*

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Berlioz Opera in American Premiere

By CYRUS DURGIN

Boston

BORIS Goldovsky and the New England Opera Theater achieved a long-cherished aim when, at the Boston Opera House March 27, they gave the first performance in America of Hector Berlioz's "The Trojans". This was truly a historic occasion, and it must have brought joy and satisfaction to most in the theater, even to the ghost of the exacting Berlioz, if his wraith happened to be about the premises.

"Les Troyens", as Berlioz originally titled it, has been a hard-luck opera from the start. Berlioz found it difficult to write his own text, assembled from Vergil with some few liftings from Shakespeare. When he had completed libretto and music, in April, 1858, even he knew that the work was too long. But he did not realize how much too long. "Berlioz simply failed to compute the time correctly," said Mr. Goldovsky in a conversation a week before the American premiere. "In his day the scene changes were much slower, because of the heavy, realistic scenery and the lack of mechanical devices we have today. We can make those changes much faster."

Original Production Delayed

Official personages, as well as authorities of the Paris Opéra, were long cool to "Les Troyens". Berlioz had to wait until Nov. 4, 1863, for a performance, and that was not at the Paris Opéra but at the new Théâtre-Lyrique, and in a sadly abbreviated form.

The first two of the five acts were cut off entirely and later became, in theory, a separate opera "The Capture of Troy" (Berlioz never heard this portion), while the remaining three acts, concerning the episodes in Carthage, were retitled "The Trojans at Carthage" and were given with an interpolated prologue. Such has been the version to hold the stage in Paris ever since. It remained for Felix Mottl to give the first performances of both parts, at Karlsruhe in December, 1890. He presented "The Capture of Troy" one evening, and "The Trojans at Carthage" the next.

Mr. Goldovsky's problem was to compress the whole of this vast work into a single, playable and practicable opera. First of all he, Richard Sloss and Sarah Caldwell translated the text into English. Then he cut out the love scene between Cassandra and Coroebus, omitting the character of Coroebus entirely. A spectacle ballet in the second part went, also Dido's first aria, which Mr. Goldovsky felt was too displayful and not in character

for the Carthaginian Queen. Other minor cuts were made. This resulted, as the New England Opera Theater director told me, in a reduction to about 80% of the total music. He endeavored to leave out only such dramatic and musical material, which he felt did not either advance the action or help to establish character. In this version the total running time, with four intermissions, was just ten minutes under three and one-half hours.

From "The Capture of Troy", Mr. Goldovsky took the essential situations of the mad rejoicing of the Trojans at what they thought was the end of the ten years' war and the departure of the Greeks; the foolish introduction of the Wooden Horse into Troy over the unheeded warnings of Cassandra; the visit of the Ghost of Hector to Aeneas' tent and his announce-



Photographs by Will Rapport

Above: In Act II from the New England Opera Theater's production of Berlioz's "The Trojans", Aeneas (Arthur Schoep), at left, is shown embracing his son, Ascanius (Mildred Allen). Below: A crowd scene from Act I



THE TROJANS

Opera by Hector Berlioz. Presented for the first time in America by the New England Opera Theatre, Boris Goldovsky artistic director. At the Boston, Mass., Opera House, Sunday afternoon, March 27, 1955. The opera had been arranged by Mr. Goldovsky, and translated into English by him, Richard Sloss and Sarah Caldwell. Staged and conducted by Mr. Goldovsky. Settings by Robert O'Hearn. Costumes by Leo Van Witsen. Lighting by Robert J. Lawthers. Choreography by Jan Veen. Principals of the large cast:

Trojan Soldier	Robert Mesrobian
Cassandra	Eunice Alberts
Aeneas	Arthur Schoep
Ascanius	Mildred Allen
Ghost of Hector	McHenry Boatwright
Pantheas	Robert Gay
Dido	Mariquita Moll
Anna	Judith Kelly
Iopas	John McCollum
Narbal	James Joyce
Mercury	Kenneth Shelton
Hylas	John King
Two Sentinels	Ernest Eames
	Robert Mesrobian
Ghost of Priam	Kenneth Shelton

ment of the gods' command that Aeneas take his son and a band of followers and found a new homeland in Italy, and the mass suicide, by Cassandra's order and example, of the Vestal Virgins before the eyes of the invading Greeks. This material forms a dramatic prologue (and Act I) in three unbroken scenes.

The remaining four acts of this production recount Aeneas' landing at Carthage, his vanquishment of Iarbus and the Numidian army, the love of Dido and Aeneas (with the Royal Hunt and Storm put in its rightful place and staged in a bower), the recurrent warnings Aeneas receives that he must proceed to Italy, his departure, the grief and rage of Dido, her vision of Hannibal and the destruction of both Carthage and Rome, and her sacrificial death by her own hand.

Mr. Goldovsky's arrangement really works, both musically and in staging. It covers the whole scheme of drama, and retains all, I think, of the essential Berlioz of the score. This had to be done on a fairly

limited budget, and it shows what can be done with talent and imagination. The over-all plan is wholly admirable, even if some defects in detail may be pointed out: occasional awkwardness of stage business, places where the English text should be changed, substituting stronger words for certain commonplace ones, and a faster pace here and there.

Scenic designer Robert O'Hearn and costumer Leo Van Witsen met their problems triumphantly. Colors of gray and blue, with vividly contrasting reds, for the Carthage scenes; darker reds, browns and grays for Troy made attractive stage pictures as well as psychological foundation for the difference of locale and drama. Mr. O'Hearn further devised a set of pylons which were used with great ingenuity to suggest, in turn, battlements, columns, interior decoration and even ships' masts.

There was also the matter of the stage bands. Berlioz originally wanted three: (1) soprano saxophone, four trumpets, three trom-

bones and a tuba; (2), 12 saxophones, and, (3), six oboes and eight harps. The last-named was so specified not for reasons of divided part writing, but merely for added volume. Berlioz wanted the first and third bands concealed backstage, but he thought, in his amusingly megalomaniac way, that the saxophones, then less than 20 years invented, should be brought before the audience, who might believe them to be ancient instruments unearthed in Troy!

For obvious reasons, all bands were concealed in the Boston production, and their work, as far as possible, disposed between extra players and the pit. This helped to reduce expense. The choruses necessary, however, had to be large, about 70 voices. The pit orchestra was no more than a good-sized opera orchestra.

(Continued on page 24)

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Berlioz in Boston

WE cannot let the opportunity pass to congratulate the New England Opera Theater in Boston upon its American premiere, on March 27, of Berlioz's "Les Troyens", or "The Trojans" as we had better call it here since it was given by the New Englanders in English. (See page 3 for review.)

"The Trojans" is Berlioz's finest dramatic composition and, with the possible exception of the Requiem, probably the greatest of all his works. That it has never before been done in this country is comprehensible but not excusable. It is long, it is difficult and it makes demands upon the physical and financial resources of an opera house which even Wagner probably would have hesitated to stipulate. By his own calculation, Berlioz had almost three hours and a half of just playing-time, with no allowance whatever for intermissions and for numerous changes of scene.

The score calls for a whole troupe of vocal performers of the highest skill, both as singers and tragedians, some of whom appear only briefly in the performance. In addition to a huge orchestra in the pit, there are required several stage and offstage bands of weird instrumentation (one composed of saxophones). And the mounting, if it was to do justice to the heroic nature of the piece, would have to be one grand spectacle after another to the number of about ten.

When finally produced in Paris, the opera was cut in half. The first half was discarded and the second half, with still further cuts, was given as "The Trojans at Carthage". The Boston production, as Mr. Durgin's report explains, restored a portion of the first part, which never was performed in Berlioz's lifetime, but there were enough cuts in both parts to bring the playing time down to three hours, including intermissions.

THE Boston company did a splendid job of acquainting its public with this opera. It did not attain—nor did it seek—a definitive

production. But the cast was good enough, vocally and histrionically, to give a revealing account of the solo and ensemble numbers; the staging was minimal and rather fussy but it projected the atmosphere; the chorus and the orchestra performed their parts brilliantly. The net result was an eminently worthwhile realization of a tough project which the country, outside Boston, is now the poorer for not having witnessed.

The initiative and imagination of the New England Opera Theater is particularly notable at a time when the Metropolitan in New York can find nothing more stimulating than an old chestnut like "Don Pasquale" (tasty chestnut though it is) for next season's "novelty". It cannot be argued that "The Trojans" would be no good for the Metropolitan because it is too difficult to stage. The Bostonians have shown that it can be staged adequately, even with very limited means. It cannot be said that the Metropolitan could not cast the work properly. There are many singers now on the roster who could handle the roles of Cassandra, Dido, Aeneas, Iopas and the other important parts in high style.

Above all, it cannot be said that "The Trojans" is an opera that would not interest the public. It is full of lovely music of strong romantic appeal. The love duet of Dido and Aeneas; the transcendent septet; the bacchanale, which in some ways outclasses Wagner's Venusberg; Cassandra's prophetic utterances; the several powerful chorus numbers; the ballet sequences; the orchestral sonnettes; all combine to make an exciting, stimulating evening in the lyric theater.

No one would expect it to be given complete, of course. But even with extensive cuts, it would give Metropolitan audiences something new and substantial to chew upon, and something thoroughly in the vein of current operatic taste. Moreover, its production would constitute belated recognition of a masterpiece of operatic art the almost universal neglect of which has been little short of scandalous.

Self-Defeating Reasoning

THE gradual demise of German opera at the Metropolitan apparently is to go a step further next season. In the season just concluded, there were only 14 performances of five operas in German. Next season there will be x-number of performances of three German operas—"Der Rosenkavalier", "Die Meistersinger" and "Lohengrin" (the traditional Lenten "Parsifal" may or may not be given).

Mr. Bing ascribes the decline to the fact that there are not enough German opera singers in the vicinity to sustain the repertoire. Turning the argument around, might it not be said that there are not enough performances to sustain the singers? This kind of reasoning seems to us self-defeating and reminds us of the Cheshire cat who kept disappearing until nothing was left but the grin.



On The
Front Cover

LUBEN
VICHEY

LUBEN VICHEY received his early training at the famous Prague Conservatory, graduating *cum laude*. Immediately he he was engaged by the National Opera in the Czechoslovakian capital, where he soon undertook leading roles in the bass repertoire. Just before World War II, he was engaged by the Zurich Opera House, interpreting such roles as Boris Godounoff, Figaro in Mozart's

opera, King Marke in "Tristan und Isolde", and many others. Soon after the war, he was heard in an orchestra concert in Paris by Edward Johnson, then general manager of the Metropolitan Opera, and engaged by him on the spot. On Dec. 4, 1948, Mr. Vichey made his Metropolitan debut, as Sparafucile in Verdi's "Rigoletto". Since then, besides appearing regularly at the Metropolitan, he has concertized extensively in all parts of the country, and last summer made a particularly notable series of appearances as Mephistopheles in the Central City Festival production of "Faust". Among the long list of roles the bass has assumed at the Metropolitan are King Marke, Hunding in "Die Walküre", Pimen in "Boris Godounoff", Mephistopheles in "Faust", and the Landgraf in "Tannhäuser". He has recorded for the London *ffrr* and RCA Victor companies. This summer he will fill engagements at many European musical festivals and record for London *ffrr* in Rome. (Photograph by Alexander Bender, New York, N. Y.)

CITY OPERA

**"The Merry Wives of Windsor"
and "Don Pasquale"
revived during spring season**

By ROBERT SABIN

THE New York City Opera opened its spring season at the City Center on March 17 with its 23rd performance of Strauss's "Der Rosenkavalier". The cast was largely familiar, the exceptions being Mija Novic, who made her debut with the company in the role of Marianne; Walter Fredericks, who was heard in the role of the Singer for the first time; and Lee Hauptman, who took the part of Leopold, Ochs's lackey, for the first time.

The part of Sophie's duenna is not one upon which one could base a very sound judgment of a voice. Most of it consists of interjections and brief phrases, and its most taxing tones are tossed off hurriedly. It does require a good actress, however, and Miss Novic handled it very capably, creating a bustling, excitable figure that was highly credible. Her singing was acceptable, if not as striking as her acting.

Fredericks as the Tenor

Mr. Fredericks sang the notoriously difficult aria of the Italian tenor with a penetrating, wiry tone and considerable sustaining power. He did take one desperate breath where one could have wished at least for a more discreet reinforcement of air supply, but as a whole he got through the aria very respectably. The comic effect caused by the interruption of the tenor and flutist by Ochs's enraged outcry to the Notary, "Als Morgengabe!", was bungled, through no fault of Mr. Fredericks. Like many other episodes in Act I of the opera, it had obviously been insufficiently rehearsed. Mr. Hauptman made an amusingly gangling and doltish figure, as the impossible Leopold.

At this late date there is no need to expatiate upon the New York City Opera's production of "Der Rosenkavalier". Once granted that it is a work that the company should never have attempted (like "Aida" and "Die Meistersinger"), since neither the large orchestra, the opulent stage resources, nor the technical equipment are available to do the work justice, one should hasten to add that the performance was highly praiseworthy, considering the materials at hand. Nor should we forget that this

"Rosenkavalier" is the only one available this season.

The First Act is the weakest. The setting is shabby, awkwardly designed, and cramped. After all, the Marschallin did not sleep in a department store window. Nor has Wilma Spence as yet succeeded in infusing her acting and singing in Act I with the dignity and beauty that she achieves in Act III. In this performance, her movement was still stiff and self-conscious in the love scenes with Octavian and in the levée, and her voice lacked the warmth, volume, and sensuous magic so imperatively required. Miss Spence is a highly intelligent, hard-working artist, however, and each season reveals improvement in her treatment of this role.

Frances Bible ranks with Risé Stevens and Jarmila Novotna as an Octavian of irresistible charm and impassioned temperament. Like her illustrious colleagues, she captures the boyish eagerness and emotional insecurity of the character amazingly well, and she sings it beautifully. If anything, her performance this year was more ardent than last. Dolores Mari did not ravish the soul with her floating top phrases, as an ideal Sophie should, but her singing was secure, if not winged. She improved notably both in vocal refinement and dramatic inspiration in Act III, and in the final duet with Octavian her voice was really free and luminous in quality.

Admirable Ochs

William Wilderman was again an admirable Ochs. His German diction revealed careful training; his acting was vigorous without being overdriven; and his singing was excellent, with the exception of one or two cavernous low tones. His conception still needs polish, but it is basically a thoroughly artistic one. Richard Wentworth was amusingly apoplectic and bumbling as Faninal, although he did not sing it as roundly and securely as might have been wished. As the intriguers Annina and Valzacchi, Edith Evans and Luigi Velucci were expert, especially in Act II. I missed something of their importunate addresses to the Marschallin in Act I. Hofmannsthal's skillful parody of their Italianate German has to be meticulously enunciated. The others in the large cast did their best to make

this an animated performance.

Joseph Rosenstock conducted the work rather spottily, driving the orchestra too hard in some passages and allowing the sonorous texture to become thin and ragged in others. But his interpretation was always sensitive to the emotional context.

There is much more to "Der Rosenkavalier" than met the eye and ear at this performance (including some lengthy cuts), but it was nonetheless a substantial achievement.

Merry Wives of Windsor, March 31

Otto Nicolai's "The Merry Wives of Windsor" was a tremendous hit when it was first produced in Berlin in 1849 and it has proved popular whenever it has been given since then, so that history repeated itself when the New York City Opera gave its first performance of this delightful Singspiel on March 31. The production was admirable in every department. The singing and acting were fresh and vital; Vladimir Rosing's staging was lively; and Joseph Rosenstock worked manfully to get the best possible results from the small orchestra at his disposal. The John Boyt settings, borrowed from the company's 1954 production of Verdi's "Falstaff", served their purpose well, and the costumes were handsome. The work was sung in an English version by Josef Blatt, so that the audience did not miss a single point of the rollicking comedy.

In order to explain the extraordinary beauty, variety, and resourcefulness of this score, we have to know something of the composer's history. Born in Königsberg in 1810, he was trained as a pianist by his father but left home when he was only 16, going to Berlin, where he studied with Zelter, the friend of Goethe and teacher of Mendelssohn. In 1833 he went to Rome as organist of the chapel of the Prussian Embassy, and studied with Baini, a noted Palestrina scholar. After working at the Kärntnerthor Theater in Vienna as conductor and singing master, he returned to Rome in 1838, where he composed several operas in the Italian style of that day. From 1841 to 1847 he was conductor at the Vienna Hofoper, and he founded the Vienna Philharmonic concerts in 1842. Nicolai

was appointed director of the Berlin Opera in 1847, but after only two years, he died of apoplexy at the tragically early age of 39, only two months after "The Merry Wives of Windsor" had its premiere.

The attentive listener will note that Nicolai's opera has points in common with Mozart, Weber, and Rossini, to mention only the most obvious relationships, but it is a thoroughly original work. As we would expect from a man who could write a Mass, a symphony, a string quartet, or an opera with equal facility, this score is notable for its workmanship. Each scene is entirely individual in style and musical development, so that the opera seems amazingly short for its actual length. Mistress Ford's scene at the beginning of Act I, Scene 2, for example, combines vocal bravura with a delicious satire of the display aria of Italian opera of Nicolai's day. The duet of Anne and Fenton in Act III, Scene 1, accompanied only by solo violin is an astounding tour de force. And all of the ensembles are masterly.

Seldom Given Here

Some of the opera seems a little old-fashioned, but almost none of it has worn thin, musically speaking. It is curious that it has been heard so seldom in New York in this generation. Back in 1923 it was performed by a visiting German opera company at the Opera House on Lexington Avenue (now a motion picture theater). And on March 9, 1900, it enjoyed a solitary but probably splendid performance at the Metropolitan Opera, with Sembrich, Schumann-Heink, and Dippel in the cast. But it belongs definitely in the City Center, with its intimate atmosphere.

Mr. Blatt's English version is too slangy (the characters should not make "dates" nor should they use the verb "to make" in its modern and questionable sense). But the translation is singable, and the artists made every word clear. Comparisons between Nicolai's opera and Verdi's "Falstaff" would not be very profitable, for they are utterly different in musical style, use of the Shakespearian material, and dramatic emphasis. They do
(Continued on page 28)



A scene from Nicolai's "The Merry Wives of Windsor" at the City Center. Left to right in foreground are Michael Pollock, Slender; William Shriner, Mr. Ford; Phyllis Curtin, Mistress Ford; John Reardon, Dr. Caius; Leon Lishner, Mr. Page; and Edith Evans, Mistress Page

Metropolitan Schedules 24 Works For Repertoire Next Season

Twenty-four operas, including three new and three revised productions, will form the repertory of the Metropolitan Opera next season, it was announced by Rudolf Bing, general manager. The Metropolitan's 71st season will open on Monday evening, Nov. 14, with Offenbach's "Les Contes d'Hoffmann", with Pierre Monteux conducting, and will continue for 22 weeks, ending on Saturday, April 14, 1956. The new production of the Offenbach work will be staged by Cyril Ritchard, and the décor and costumes done by Rolf Gerard. This will be the first time the opera has been heard since the 1945-46 season.

Bruno Walter will return to the Metropolitan in January to conduct the new production of Mozart's "The Magic Flute", which is being given in observance of the 200th anniversary of Mozart's birth. Herbert Graf will stage the work, and the new costumes and scenery will be by Harry Horner. Ruth and Thomas Martin's English version, last employed by the Metropolitan in 1950-51, will be used for these performances.

Thomas Schippers, young American conductor, will make his Metropolitan debut conducting the third new production, "Don Pasquale" by Donizetti. The director of the work, which will be sung in Italian, will be Dino Yannopoulos.

Strauss's "Der Rosenkavalier", Puccini's "Tosca", and Wagner's "Parsifal" are listed for revised productions.

Puccini's "Manon Lescaut" will be heard for the first time since the 1950-51 season. Operas returning after two seasons' absence are Wagner's "Lohengrin" and Saint-Saëns' "Samson et Dalila". After a single season, the Metropolitan will revive Donizetti's "Lucia di Lammermoor", Mozart's "Così fan tutti" (in the Martin English version), Moussorgsky's "Boris Godunov" (in John Gutman's English text), and Verdi's "La Forza del Destino", "Il Trovatore", and "Rigoletto".

The following operas performed during the 1954-55 season will remain in the repertory: Bizet's "Carmen", Giordano's "Andrea Chenier", Gounod's "Faust", Mozart's "Le Nozze di Figaro", Puccini's "La Bohème", Johann Strauss's "Fledermaus", Verdi's "Aida" and "Un Ballo in Maschera", and Wagner's "Die Meistersinger".

Works heard during the 1954-55 season that will not be presented next year are Gluck's "Orfeo ed Euridice", Leoncavallo's "Pagliacci", Mascagni's "Cavalleria Rusticana", Massenet's "Manon", Mozart's "Don Giovanni", Ponchielli's "La Gioconda", Puccini's "Madama Butterfly", Rossini's "Il Barbiere di Siviglia", Richard Strauss's "Arabella" and "Salome", Verdi's "Don Carlo", "Otello" and "La Traviata", and Wagner's "Tannhäuser" and "Tristan und Isolde".

Varga; and the Westminster Choir, under John Finley Williamson.

Bruno Walter conducting: Pianist—Myra Hess; and the Westminster Choir.

George Szell conducting: Pianists—Leon Fleisher and Eugene Istomin; violinists—Arthur Grumiaux, Erica Morini, and Joseph Szigeti; cellist—Edmund Kurtz.

Pierre Monteux conducting: Pianists—Robert Casadesu, Alexander Brailowsky, and Henri Deering; violinist—Mischa Elman.

Guido Cantelli conducting: Pianists—Rudolf Firkusny and Walter Gieseking; violinists—John Corigliano, Nathan Milstein, and Isaac Stern.

Wilfrid Pelletier has been re-engaged to conduct the Young People's Concerts, and James Fasset will continue as the program commentator. Andre Kostelanetz will lead four special Saturday night concerts.

Golschmann To Become Conductor Emeritus

ST. LOUIS.—The 1955-56 season of the St. Louis Symphony will be the last for Vladimir Golschmann as regular conductor. After that Mr. Golschmann will become musical director and conductor emeritus and will share the podium work with guest conductors during the 1956-57 season. The announcement was made March 28, after the final concert of the orchestra's 75th season, by Edwin J. Spiegel, St. Louis Symphony Society president.

Mr. Golschmann requested the change in his status himself. It will become effective at the end of his 25th successive year as conductor of the St. Louis Symphony. In point of continuous service, Mr. Golschmann is dean of major American symphony conductors.

The number of guest conductors to appear here when Mr. Golschmann steps down has not been determined and probably will not be until the orchestra is reassembled for the 1955-56 season, Mr. Spiegel said. Now 61 years old, the conductor came to St. Louis from Paris in 1931. At that time he had been chosen, from a num-



RECEPTION. Walter Gieseking is honored by a reception after his appearance as soloist with the New York Philharmonic-Symphony. From the left: Bruno Zirato, manager of the Philharmonic; Andre Mertens, vice-president of Columbia Artists Management and the pianist's manager; Mr. Gieseking; Kurt Weinhold, vice-president of Columbia Artists; Abram Chasins, pianist and musical director of WQXR; John Ortiz, Baldwin Piano artists' representative

ber of guest conductors who had led the orchestra, for a four-year period after the retirement of conductor Rudolph Ganz.

Mr. Golschmann will spend most of this summer in France and will fill a series of guest engagements in Europe. He will return to St. Louis before his silver anniversary season starts next fall.

—CHARLES MENEES

Ann Arbor Festival Sets Programs

ANN ARBOR, MICH.—The 62nd annual May Festival of the University of Michigan Musical Society will open on May 5 with a concert by the Philadelphia Orchestra, under Eugene Ormandy, featuring Rudolf Serkin as soloist in Brahms's Second Piano Concerto. The four-day festival will also bring guest appearances by nine soloists, choral groups, and guest conductor Thor Johnson, who will lead the Philadelphia Orchestra and the University Choral Union in a performance of Beethoven's "Missa Solemnis" on May 6. Soloists on this occasion will be Lois Marshall, soprano; Nell Rankin, contralto; Leslie Chabay, tenor; and Moreley Meredith, bass. They will also be heard in another choral work, Carl Orff's "Carmina Burana", on Sunday afternoon, May 8, under Mr. Johnson's direction. Grant Johannesen will play Prokofiev's Piano Concerto No. 3 on the same program.

A Saturday matinee program will be presented by the Festival Youth Chorus, Marguerite Hood, director, singing Viennese Folk Songs, and by Jeanne Mitchell, with Mr. Ormandy and the orchestra, in Mozart's Violin Concerto in A major, K. 219. William Warfield will appear in an orchestral concert that evening as soloist in songs and arias by Handel, Brahms, Dello Joio, and Copland. The festival will close on Sunday evening with a program listing works by Bloch and Tchaikovsky, as well as arias by Gluck and Bizet sung by Rise Stevens.

Stadium Concerts Open in June

The 38th summer season of Stadium Concerts at Lewisohn Stadium in New York will open on Monday evening, June 20, and will extend for six weeks through Saturday evening, July 30. Thirty nightly concerts will be given in all, with Fridays and Sundays held open for possible postponements occasioned by bad weather.

Conductors scheduled to conduct the Stadium Orchestra this year are Dimitri Mitropoulos, returning after a two-year absence; Efrem Kurtz, who has not appeared at the Stadium since 1950; Pierre Monteux and Andre Kostelanetz, both of whom conducted there last year; Alexander Smallens, who has appeared annually since 1934; and Thomas Scherman, who made his

Stadium debut last summer. The orchestra is made up for the most part by members of the New York Philharmonic-Symphony.

Admission prices for the 1955 summer concerts will remain at the same low rates that have prevailed since the inception of the series in 1918, with 8,000 field chairs available at \$1.20 and seats on the stone tiers of the amphitheater at 30 and 60 cents.

Così and Bohème Listed for Miami

MIAMI.—Mozart's "Così fan Tutte" and Puccini's "La Bohème" have been announced as the 1956 productions of the Opera Guild of Greater Miami. Metropolitan Opera singers to be starred in an English version of the Mozart work will include Eleanor Steber, Blanche Thebom, Virginia MacWatters, Brian Sullivan, John Brownlee, and Frank Guarrera. Mr. Brownlee will also direct the staging. Hilde Gueden and Jan Peerce will be heard in the Puccini opera, to be presented in February. "Così fan Tutte" is scheduled for January.

Arturo di Filippi is artistic director of the company; and Emerson Buckley, musical director and conductor.

Berlin Philharmonic Plans Return Visit

The Berlin Philharmonic left New York City for home on April 2 to return by two specially chartered Scandinavian airliners. The 106-member orchestra, under the direction of Herbert von Karajan, recently completed a five-week tour of 26 concerts in 21 cities.

At a farewell luncheon for the orchestra at the Park Sheraton Hotel, Andre Mertens, vice-president of Columbia Artists Management, announced that this organization has extended an invitation to Mr. Karajan and the orchestra to return for an eight-to ten-week tour for the 1957-58 season.

Bethlehem Festival Begins May 19

BETHLEHEM, PA.—The 48th annual festival of the Bach Choir of Bethlehem, under the direction of Ifor Jones, will be held on the weekends May 19-21 and 27-28 in Packer Memorial Chapel, Lehigh University. The opening program, on May 19, will feature the Cantatas Nos. 80, 56, and 93 of Bach. The "Christmas" Oratorio will be heard on May 20 and 27, and the B Minor Mass, on May 21 and 28. Soloists will be Phyllis Curtin, soprano; Eunice Alberts, contralto; John McCollum, tenor; and Kenneth Smith, bass. Vernon deTar will present organ recitals on the mornings of May 21 and 28.

Season's First Parsifal Is Major Event

THE season saw its first performance on March 23, of "Parsifal", that unique compound of spiritual vision, emotional subtlety, and musical sorcery which (when new) stirred such disparate listeners as Claude Debussy and Bernard Shaw to profoundest admiration. So consummately did Fritz Stiedry conduct the score, so beautifully did the orchestra play its every measure, and so heartfelt was the singing of leading artists and chorus alike that the opera seemed short, although it began at 7:15 and ended at midnight.

The late Herbert Peyser, America's wisest and most discerning Wagnerian scholar and critic, once told me that the sure test of a Wagner performance was its seeming length. If the listener felt that it was too long, either he was not comprehending it or the performers were failing to make the music live. On this occasion, the performers brought to this masterpiece a reverence and an understanding that made it deeply absorbing.

Six Debuts

Six members of the cast were heard in their roles for the first time at the Metropolitan: Josef Metternich, as Amfortas; Bernd Aldenhoff, as Parsifal; Albert Da Costa, as the First Knight; Vilma Georgiou, as the First Esquire; Rosalind Elias, as the Second Esquire; and Laurel Hurley, as a Flower Maiden. But excellent as most of them were, the transcendent performance of the evening was Astrid Varnay's, as Kundry. I have never experienced a more shattering interpretation of the role, either from Miss Varnay or from her most distinguished recent predecessor in the part at the Metropolitan, Kerstin Thorborg.

Wagner regarded Kundry as the most remarkable female character he had ever created. It is also the most demanding, from the dramatic point of view. The wild, haggard, demonic figure of the First Act has to become a voluptuous seductress in the Second Act, only to be transformed into the touching, broken penitent of the Third. It was impossible to decide which of the three Kundrys Miss Varnay acted most superbly. But her most glorious singing was in Act II, in which her keen sense of vocal color and emotional nuance were unforgettably employed. Her first word, "Parsifal", sounded like a magic spell, and the tone melted into that of the oboe in the orchestra in a way that only a great singer could achieve. Nor could the passage beginning "Ich sah das Kind an seiner Mutter Brust" have been more exquisitely sung.

The most marvelous stroke was her enactment of Kundry's terrible confession: "Ich sah ihn—ihn—und—lachte." Her body seemed racked with anguish, as she remem-

bered what she had done; she bent over, as if her vitals were burning with remorse; and for moments of dead silence the thousands in the audience knew what agony of soul this woman was enduring. The description of Christ's glance that followed had a tremendous power. After this, the Kundry of the Third Act was wholly comprehensible: a woman who had been through the fire, whose only desire was for redemption.

A noble and musically perceptive impersonation was that of Gurnemanz by Dezso Ernster. Every word he sang had meaning, and his transformation from the sturdy, masterful old man of Act I to the gentle, aged hermit of Act III was beautifully managed. His tones may not have been invariably smooth or steady, but his voice had both body and color in every phrase. Mr. Metternich also conveyed the sufferings of Amfortas very movingly. As in his other Wagnerian roles seen here, he tended to sentimentalize a bit, but he gave himself completely to the role.

In spite of manifold vocal shortcomings and a stage bearing that was often awkward, Mr. Aldenhoff was a believable Parsifal, especially in Act III. He did not seem able to sustain pianissimo phrases; he sometimes resorted to parlando; and his voice almost never rang out firmly. But he was obviously aware of the dramatic points that Wagner wished to make, and in his scenes with Kundry he wisely let Miss Varnay carry him along in establishing the mood. Both in Parsifal's remorseful outcry, "Amfortas! Die Wunde!", in Act II, and in those indescribably touching words to Kundry in Act III, "Du wuschest mir die Füße,—nun netze mir das Haupt der Freund!", Mr. Aldenhoff proved that he understood much more of the role than he seemed able to convey in purely vocal terms.

Excellent Impression

The others who were appearing for the first time in their roles also made an excellent impression. Miss Hurley's lovely voice was an adornment to the music of the Flower Maidens, which was sung by the whole ensemble with memorable lustre and sinuous grace of phrase. As if inspired by the high level of this performance, Lawrence Davidson imparted new authority and character to the music of Klingsor. The Titirel of Nicola Moscona was imposing in mood; and Jean Madeira made her phrase deeply moving, as the Voice that speaks the prophetic words "Durch Mitleid wissend" in Act I, Scene 2.

The Metropolitan Opera Orchestra played the score with unflagging sensitivity and emotional impact, and although Mr. Stiedry has conducted the work more than 100 times, he found new colors, new shadings in it at this performance. —ROBERT SABIN

Tannhäuser, March 7

Strikingly made up and sporting a black wig, Set Svanholm was in appearance a handsomely dissolute Tannhäuser in this presentation. The tenor sang two extended passages under pitch, but largely redeemed himself with the integrity and insight of his acting and with a stirring account of the Rome narrative — intense and despairing. Gerhard Pechner, a shaggy, melodramatic Biterolf, and Luben Vichey, a modestly imposing, sonorous Landgraf, were the only newcomers to a cast that included Margaret Harshaw (Elisabeth), Blanche Thebom (Venus), Josef Metternich (Wolfram), Giulio Gari, Paul Franke, Norman Scott, and Heide Krall. Rudolf Kempe let the performance lose consistency from time to time, but his ideas of tempo and dynamics were individual enough to command attention, without always seeming plausible. —R. A. E.

La Gioconda, March 9

The return of Ponchielli's melodrama after a season's absence found seven members of the cast singing their roles for the first time at the Metropolitan. One of them, Giorgio Tozzi, made his debut with the company, in the role of Alvisé. The others new to their roles there were Nell Rankin, as Laura; Sandra Warfield, as La Cieca; James McCracken, as the First Singer; Calvin Marsh, as the Second Singer; Norman Scott, as the Monk; and Louis Sgarro, as the Steersman. The others were familiar: Zinka Milanov, in the title role; Kurt Baum, as Enzo; Leonard Warren, as Barnaba; George Cehanovsky, as Zuane; and Alessio de Paolis, as Isepo. Fausto Cleva was the conductor.

Under the circumstances, it would be a pleasure to report that the evening was a distinguished occasion, but unfortunately it was not. There were passages of stirring singing, notably by Miss Milanov in the last act, but as a whole this was a slapdash, mediocre performance that made the hollowness of Ponchielli's blatant and emotionally shallow score only too apparent.

Mr. Tozzi revealed a pleasing, smoothly managed voice. It may well sound better in other roles less dramatically demanding. He was a singularly placid Alvisé, and it was difficult to believe that he really meant the stinging words he was singing. In a way, his underacting was a relief, after the overacting of most of the cast. Miss Rankin sang and acted vigorously as Laura, but her performance lacked the lustrous vocal quality and the passionate intensity that she has achieved in other roles. Had this performance as a whole been carefully rehearsed (as it obviously had not been), she might have appeared to better advantage. Miss Warfield did not have the ideal weight of voice and maturity of presence for the part of La Cieca, but she sang it intelligently and expressively. Mr. McCracken, Mr. Marsh, Mr. Scott, and Mr. Sgarro were all excellent in their smaller roles.

Miss Milanov did not disclose the full glory of her voice until the last act. There were moments of splendor, earlier, but also unfocused tones and doubtful pitches. It was in Act IV, too, that her acting took on a note of conviction and inward flame that had been conspicuously absent before. Mr. Baum was not in good voice, and he



Serge LeBlanc

Jerome Hines as Don Giovanni

neither looked nor sang the role of the fiery young lover winningly. Mr. Warren let out his voice a few times, but most of the evening he seemed to be playing safe. It should be added that he gave a new edge to the malevolence of Barnaba in his acting. The chorus was often behind the beat and looked more like Venice just after the war than Venice at the height of her power. Mia Slavenska and Adriano Vitale danced superbly in the "Dance of the Hours". They made Zachary Solov's trite and showy choreography look well. Mr. Cleva worked hard all evening, but the orchestra, too, sounded tired and careless. The audience was vociferous in its applause of everyone concerned, which was gratifying for the sake of the industrious performers though distressing as an indication of popular taste. —R. S.

Don Giovanni, March 10

In this performance, Jerome Hines tackled the title role for the first time in New York. He had previously sung it with the Cincinnati Summer Opera and in Europe. A mishap occurred at the beginning of the opera, during a duel between Giovanni and the Commendatore (Luben Vichey), in which the latter's sword was broken and a piece struck Mr. Hines on the head. Since he was offstage immediately afterwards for a number of minutes, Mr. Hines had his gash bandaged and sufficiently camouflaged to prevent most of the audience from guessing what had happened.

On the surface, the incident failed to upset the singer's aplomb, and he carried through his part with admirable verve. Only some of his faulty timing in the recitatives suggested that he might have been disturbed. On the whole, Mr. Hines's Don was visually handsome in its height of figure; gay and amused, without any trace of cynicism; vocally satisfactory, although his beautiful voice is heard to better advantage in musically more broadly conceived roles, such as Philip in "Don Carlo" or Gurnemanz in "Parsifal". Since Mr. Hines has shown his ability to develop in a role from year to year, it is safe to say that his version of the Don, already showing commendable insight, will mature and improve with further performances.

Eleanor Steber's excitingly dramatic Donna Anna was a whole act in steadying down vocally, but the "Non mi dir" aria was masterfully sung. Hilde Gueden's coolly charming Zerlina offered lovely toned, stylish phrasing. Lucine Amara once again provided the most consistently superior vocalism of the evening. Making his first appearance as Leporello at the opera house, Lorenzo Alvary presented a restrained, rather undefined characterization, ably sung. Lawrence Davidson's Masetto, his first of the season, avoided caricature and enlisted sympathy with its rueful manner. Eugene Conley was the Don Ottavio. Max Rudolf conducted. —R. A. E.

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IT is the ballet conductor's function to reconcile the worlds of music and the dance, too often bitterly antagonistic behind the scenes. He must weld their many problems into one smoothly operating performance. His beat must be understanding; he must be aware when a dancer needs a tiny "lift" or a slight retard to allow the fruition of a beautiful phrase in the choreography. Yet he must never betray his first duty: to maintain the music in its rightful place. He must also have a complete background in the theater, so that he can make the footlights a bridge of mutual understanding between pit and stage.

Music for dance is the chamber music of the eye and ear. The technique of a ballet conductor, therefore, must be more subtle and extensive than most people realize. Few laymen, for example, know that a conductor, on entering a theater, will quickly measure with his eyes the size of the stage (both width and depth) and note the condition of the floor (as to whether it is slippery, and whether it has a severe "rake", or inclination, towards the pit). He will subconsciously make adjustments in his mind as to differences in tempos

Chicago, an instance of this rapport occurred. Miss Alonso's plane from Cuba was delayed, and consequently conductor and ballerina did not set eyes upon each other until the curtain rose. As I looked at her, poised on stage, I remembered instinctively all her special preferences. Although the orchestra must have been startled, it followed me faithfully through the entirely new series of tempos that I was setting.

Igor Youskevitch never varies. For five years, I have followed this superb artist, and his tempos always remain the same. It is slower than most, because he leaps higher. A small discrepancy in the tempo can upset him tremendously. I cease to be the conductor in the pit when he is on stage. I am the impetus to his jeté, or the preparation for his double tours. My reactions to his physical requirements are instinctive and automatic.

Nora Kaye and John Kriza, two leading artists who came up through the company, will comply so perfectly to a musical line that often I am fooled into thinking they are comfortable, whereas actually they are adjusting to my tempo. Mr. Kriza is a dancer from



Joseph Levine and Nora Kaye discuss tempos prior to a performance of "Swan Lake"

Beat must co-ordinate requirements of dancers with musical demands

must be admitted, music like the Passacaglia is the exception to the rule.

The best music for ballet still retains the elements that constitute good dance music. It must have a lift or pulse, and whether the music has complex rhythms or uneven measure patterns does not matter as long as the feeling of life, or emotional thrust, is there. Such out-and-out rhythmic scores as Johann Strauss's "Graduation Ball" make wonderful ballet music, but equally so are the complex rhythms of Bela Bartok's "Contrasts", where the unusual musical patterns heighten the listening excitement and are in perfect keeping with Herbert Ross's electrifying choreography for "Caprichos".

Appraisal of the Ballet Conductor's Art

By JOSEPH LEVINE

that will be involved. The same excitingly fast finale that set the audience on its ears the night before might result in pulled tendons or broken legs for the dancers, if they attempted it on this new stage. I have seen such things happen.

The question which most people ask me is: "Do the dancers follow the conductor, or does the conductor follow the dancers?" Actually, the answer is: "Both." Certainly, the dancer should be musical, and follow the tempo set by the conductor. But it is the responsibility of the conductor to serve up the tempo that the dancer expects. A ballet conductor is sensitive to the needs and requirements of all of the dancers. He develops a sixth sense that tells him when a fast tempo at the end of a ballet is reaching the limit of the dancers' endurance, so that he can avoid going beyond that point. And conversely, he knows when a slow, sustained tempo is causing a dancer to look labored and heavy. A ballet conductor has the power to ruin the dancers' composure, if he lacks the necessary technique or understanding. He must adjust the tempo within a fraction of a second to the movement or pulse of the dancer on stage, without the audience realizing it. This act of sympathy for the dancers soon becomes second nature.

Dancers hope for a sympathetic ally in their conductor. When Alicia Alonso returned to Ballet Theatre after a season's absence to appear during the recent season in

whose dressing room always float strains of symphonic or operatic music, from his portable record player. He has every instinct of the born musician, which probably accounts for the fact that he is such a complete dancer. I love to conduct for Miss Kaye. Her phrasing is impeccable and her integrity on stage is sometimes almost overwhelming. I know of very few dancers who could take a violin cadenza such as the one from the Chausson "Poème" in "Lilac Garden" and create a thing of beauty and anguish, as she does.

The fact that Ballet Theatre travels constantly creates many musical headaches. I have to make sure that the orchestrations of the ballet scores are effective for all sizes of orchestras, from the minimum nucleus of 20 musicians who play the small towns on the road, through the orchestra of 40 or 50 maintained in cities such as San Francisco, Chicago, Boston, and New York. On the European and South American tours we have had at our disposal symphony orchestras of 80 or 90 players.

I am particularly proud of my arrangement of "Till Eulenspiegel". It undergoes this metamorphosis with singular success, thanks to Richard Strauss's contrapuntal activity and interesting passage-work throughout the tone poem. To keep making these chameleon-like changes of orchestra night after night without upsetting the dancers or disturbing the public is not easy. To offer an example of what is possible: through alternate parts and a system of cross-cueing, the exquisite woodwind passages in

the Suite in G by Tchaikovsky (used in "Theme and Variations") can be played without loss of musicality by a combination of one flute and one oboe doubling English horn; or two flutes and two oboes, one doubling English horn; or three flutes and two oboes plus English horn, by rearranging the clarinet parts to fit. This gets to be quite a science, and a fascinating one at that.

Controversy over Bach Work

This brings us to the subject so strongly felt among musical circles: which of the standard musical scores are too "sacred" to be used for dance purposes. Highest on the Ballet Theatre's controversial list would be the Bach Passacaglia and Fugue in C minor, which Jean Babilée utilized for his "Le Jeune Homme et la Mort". This grisly ballet, with its preoccupation with unrequited love and suicide in a Paris garret, always brought stormy repercussions.

After witnessing such a performance in Philadelphia's Academy of Music, Ralph Berkowitz, dean of the Berkshire Music Center at Tanglewood and a lifelong friend of mine, was so indignant that he could scarcely speak. After the show, over a cup of steaming coffee, we thrashed the thing out. I tried to explain that in my close association with the ballet all year, I had found that I could understand why they chose Bach. No other music could possibly approach Bach's dramatic intensity and broad sweep of tonal power moving to its climax with the inevitability of Death itself. Still, it

Ballet on Television

Ballet has never come over too successfully on television. But I was at the musical helm when the first live ballet was presented over Ford Foundation's Omnibus. The ballet was Agnes de Mille's "Rodeo", set to a beguiling score by Aaron Copland. The ballet, which Miss de Mille tastefully adapted for the TV cameras, came over beautifully, and was hailed as a step forward in the televising of ballet.

However, the medium of television presented unusual musical problems. The TV stage was a large flat floor, marked off in sections for the various scenes, hemmed in by twisting cables and flanked on all sides by movable cameras. As there was no room for the orchestra, the musicians were sent upstairs to another studio. There, equipped with earphones and a TV monitor, I had to produce the music, which was piped down to the dancers on the floor below.

"Rodeo" is full of sudden stops and starts, with certain gestures and steps onstage being the conductor's cue to begin. The cameraman, in the interest of the story line, invariably swung the camera to a close-up of someone's face just when I desperately needed to see the action of the feet against which to check tempos. At such a spot I could only guess the dancers' count and plunge in. It gave the dancers an eerie feeling, too, not to have that comforting contact of eye to eye, conductor to dancer, over the footlights. It is hard to

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Intemperate Critic

I finally have got around to reading Henry Pleasants' "The Agony of Modern Music" (New York: Simon and Schuster, 180 pp. \$3.00) a definitive chapter of which you published in your recent February Special Issue.

Mr. Pleasants has written the angry intemperate book that I suppose many a viewer of the musical scene has been tempted to write—perhaps after a particularly depressing session with an arid and bootless work of contemporary composition—but thought better of after a good night's sleep.

There are, of course, certain undeniable truths among the verbal brickbats Mr. Pleasants hurls in defense of his announced thesis that "Serious music is a dead art", although the thesis itself certainly is not one of them. The sharpest stone in his arsenal is the fact that most contemporary music, or music generally called "modern" (meaning most music written in the last 50 years) demonstrably is not popular with the general public nor even with that part of it sufficiently interested in serious music of any kind to pay to hear it in the concert hall.

Rationed Dosage

It is an open secret that conductors of symphony orchestras program modern music furtively; they ration it in clinically acceptable dosages to their audiences, and, if they can afford to do so, they philosophically endure losses at the box office when the size of the hypodermic frightens people away. We know too that opera companies—the Metropolitan, for instance—produce new works for the lyric stage, not with any real hope that they will delight the subscribers and produce a clamor at the wicket, but because they feel responsibility as artistic institutions to the operatic product of the day and of the future. Recitalists, except in metropolitan centers where special new-music audiences exist, cannot perform modern music at all unless it is used as encore material or as a bit of ephemeral spice amid substantial fare of the Classic or the Romantic eras.

It is ridiculous, however, and deliberately misleading for Mr. Pleasants to say that the modern works that have attained popular acceptance can be counted on the fingers of two hands. After a few minutes' thought, I can submit the following random list, which would require the fingers of a good many

hands and would seem to me to compare favorably, numerically, with any 50-year period in history:

Harris's Third Symphony; Barber's "School for Scandal" Overture and Adagio for Strings; Hindemith's "Mathis der Maler"; Bartok's Concerto for Orchestra; Walton's "Façade"; Copland's "Appalachian Spring", "Rodeo" and "El Salon Mexico"; Gershwin's "American in Paris", "Rhapsody in Blue", and Piano Concerto; Thomson's Acadian Songs and Dances; Shostakovich's Fifth Symphony and "Age of Gold" Ballet; Khachaturian's piano and violin concertos and ballet, "Gayane"; Kodaly's "Hary Janos" Suite; Schuman's "Undertow"; Villa-Lobos "Bachianas Brasileiras"; Gould's Spirituals for Orchestra; Bernstein's "Fancy Free"; Vaughan Williams' Fantasy on a theme by Tallis, and Sixth Symphony; Falla's "Three Cornered Hat" Suite and "Nights in the Gardens of Spain"; Griffes' "The White Peacock"; Menotti's "The Consul", "Amahl" and "The Medium"; Ibert's "Escales"; Schönberg's "Gurre-lieder", and "Verklärte Nacht"; Stravinsky's "Firebird", "Petrouchka" and "Sacre du Printemps". . . Would anyone like to take it from here?

The Greater Public

It is true, however, that contemporary music, like much contemporary art, enjoys little rapport with the great public and to that extent does not function in the general culture of our time as jazz or the cartoon, for instance, do. There is no mystery about the reason for this, and all musicians and composers and most laymen know what it is. Modern music, again like modern art, has treated itself to a protracted binge of novelty and untrammeled experimentation. Not that there is anything reprehensible about a search for novelty—Monteverdi, Gluck, Mozart, Beethoven, Chopin, Wagner, Verdi, Strauss and every other composer worth his salt also sought new horizons. Even old Bach (bless his soul!) was publicly reprimanded for writing church services incomprehensible to his parishioners.

But the present situation is different in that the composer of today probably has gone too far too fast and, in many cases, with too little talent. The prophets of the past introduced their innovations cautiously and gradually. In almost every instance, their early

music differed but little from the music of their predecessors and their older contemporaries (after all, a chord of the ninth could produce a cataclysm!) The passage from the Renaissance through the Baroque, the Rococo, the Classic and the Romantic eras was a slow trek requiring well over 200 years and never so paced as to leave the public breathless. But not so the movement from Romanticism to Modernism.

After the short, blind alley of Impressionism, the composers of our generation threw caution to the winds and plunged headlong into the maelstrom of cacophony. They tore up meter and rhythm by their venerable duple and triple roots; they dumped hallowed harmonic progressions out the window; they reinterpreted the meaning of melody, and they even began composing by mathematical formulae—formulae, unfortunately, inscrutable to everybody but themselves, their disciples and those theorists with the patience to analyze them.

New Values

Now, there was nothing immoral about any of these departures. Western music had needed some new thinking along more sophisticated lines for a long time. (We are, after all, remarkably elementary in our musical appreciations compared to our Oriental cousins). But, in this flight into freedom, nobody seemed to take into account the traditional conservatism of the public, nor, apparently, had anyone considered how easily charlatany could be practiced under the new dispensation. People, by and large, do not respond favorably, nor with alacrity, to a whole new set of values when suddenly faced with them on a take-it-or-leave-it basis. Their first reaction is incredulity; their second is ridicule; their third is disavowal and resistance. From what is happening to modern music today, performance-wise, I should think we are now in the third stage. What the fourth may be is anybody's guess. Ultimate acceptance, perhaps; but music may have veered off in an entirely different direction by then.

The greater of the two evils undoubtedly is charlatany. This is a great day for the self-anointed genius. The public, the press and even the musicians themselves currently are without a reliable yardstick to measure the stature of con-

temporary music. The old rules do not hold, and who is to say that a 12-tone row in reverse is not the highest expression of musical esthetic? So long as his composition has some semblance of order or plan (never mind what) the composer is free to put together any sounds whatever and defy authority to say him nay.

This is a made-to-order situation for the poseur and the slightly talented. Professionally his position is impregnable. But he makes no impression on the public, which knows nothing of theorems and only responds to music emotionally. The composer, along with a certain type of abstract painter, then is in a position to say simply that he is ahead of his time and the victim of public darkness and indifference. It is a pat proposition and one of the most vitiating and demoralizing factors in creative art today. To the extent that this hocus-pocus is operative, Mr. Pleasants has a point, but it certainly is not universal.

Limits of Jazz

Mr. Pleasants' conclusion that jazz is the only living music comes as a thumping anticlimax, which markedly reduces the puissance of his previous arguments. One hopes he means simply that jazz is the only current music that seems obviously to touch a sympathetic chord in most people and induce a response comparable to that induced by certain well-loved classics. But to anticipate any great artistic development out of the completely circumscribed materials of popular dance music, despite the very welcome improvisational features that continue to develop within its four-square framework, is to be more naive than any musician in the jazz business.

As a matter of fact, jazz itself is in a blind alley and is now doubling back upon musical history. Dave Brubeck, who is tops among the more esoteric jazz pianists and combo men, has reverted to a free-style polyphony, and he plays "There's a Small Hotel" in straight canon (which disposes, I think, of Mr. Pleasants' remarks about outworn musical forms and procedures).

Mr. Pleasants' book is essentially puerile in perspective. Where, after all, does he think music is going to go if not in the direction of greater subtlety, greater complexity, more sophistication, a further development of its components and a freer manipulation of its materials? This was the history of music and of all other arts from their beginnings, and it probably will continue so into the atomic age. It is too bad, perhaps, that seemingly so little deathless music is being written in our generation. But how many Mozarts were there in the 18th century?

Dr. Ives

When Burl Ives received an honorary Doctor of Laws degree recently from Fairleigh Dickinson College, Rutherford, N. J., he made his acceptance by singing a folk hymn. The academic procession was led by the college bagpiper and was attended by Fairleigh Dickinson's student-body Knights dressed in traditional costumes inspired by the ancient Knights Templar.



Drawing by Charles Kowalski



Student festival at National Music Camp, Interlochen, Mich.

Summer Music Camps Show Growth In Recent Decades

By JOSEPH SNELLER

"FOR, lo, the winter is past . . . the time of the singing of birds is come." Also, to be perfectly accurate, in the summer the voice of the music student is heard throughout our land, the tuning of the tuba and the rattle of percussion, bringing the bright rustlings of musical activity to formerly placid countryside. For the summer music camp, which has made tremendous strides in growth during the past three decades, has brought a new element into American musical life.

For the serious music student, the summer months have always been a problem. No one likes to envisage being chained to a piano or even to a lighter instrumental counterpart during this period. Yet the return to playing an instrument or to singing after an idle summer has shipwrecked many a promising young musician—the remastering of skills that had been taken for granted, the drudgery in the place of what had been sheer velvet, has insidiously made room for the feeling that "it just isn't worth it after all."

This, happily and logically, is where the summer music camp comes in. Here, in spite of the musical puritan's admonition to the contrary, Music, even spelled with a capital M, can be fun. In the words of one camp director, "Music is more enjoyable and productive than ever before, because it is linked to all forms of creative activity. Here we see music as a social, not an isolated enterprise."

Music camps, by their very nature, are individual and varied. Required practice sessions and a completely planned program may be the order of the day, or the camper may be left on his own to select from the varied activities at his disposal.

Largest Camp Is Interlochen

The largest and most famous of the music camps, the National Music Camp in Interlochen, Mich., has an enrollment of over 1,000 students each year. Naturally, with a summer session crowded with prospective violinists, singers, conductors, composers, flute players, etc., there must be a program to bring calm and order into what might otherwise resemble a musical free-for-all. Interlochen steers clear of musical chaos by offering an integrated program at various age levels, which combines music with recreational activities, arts and crafts. Joseph E. Maddy, director of the camp, conceives Interlochen as a "human talent laboratory". In practice, this conception turns out to be much less surgical than it sounds. Instead of flaying young musicians and attaching electrodes to salient musical arteries, Interlochen simply offers a social, yet professional musical environment, in which young musicians "can evaluate their talents and potentialities and learn the truth about themselves". Interlochen is a successful example of the integration of serious musical instruction and practice with the re-

quirements of everyday living, and its joys.

The smaller music camps, naturally, offer a more personalized approach to the common goal of musical integration. Indian Hill, a camp located near Tanglewood in Massachusetts's Berkshire Mountains, was founded, also as a long-cherished experiment, by barytone Mordecai Bauman and his wife just a few years back. Here, on the ten-acre former estate of ex-ambassador Norman Davis, Mr. and Mrs. Bauman and a faculty of top musicians, including composer Wallingford Riegger, violinist Berl Senofsky, and pianist-composer Seymour Lipkin, set about to achieve "a community of music".

Mr. Bauman, ordinarily a placid and rather easygoing person, lights up with the fire of dedication when Indian Hill (by fair means or otherwise) is brought into the conversation. "We're not out to make professionals of the students who don't have the talent for it," he says briskly. "Our job is to make the teen-ager understand that music can be a way of life, not only a way of making a living. Talent is a very dangerous word—it has been used all too freely."

Realistic Approach to Talent

The music camp's approach to individual talent is neatly summed up by Mr. Bauman. Talent, of course, is a precious thing, but sometimes even more precious is the realistic appraisal of talent. For the young musician, whose audience in the past may have been assembled uniquely from the ranks of well-meaning relatives and discreetly intimidated friends of the family, the opportunity to be heard by people who are both qualified and disinterested may be an important stage in his preparation for a career. The music camp can introduce an element of realistic adjustment into the talented artist's work, and for the young musician who is not destined to become a professional, it can cushion the inevitable shock of his disappointment. Early contact with a discerning audience may insure him against rejection by the discerning public when it has become too late.

Communities, too, are aware of the cultural contribution summer music camps can make to their daily life. Many camps give concerts and other programs in neighboring towns. Melody Island, located near Wolfeboro, N. H., has, in fact, been subsidized by the neighboring communities, enabling it to continue the maintenance of a professional resident orchestra. Under the direction of Hedy Spielter, Melody Island has made music an integral part of these communities.

Fireplace Lodge, on East Hampton, Long Island, since its inception has given concerts and cultural programs in neighboring towns, often bringing renowned guest soloists, like the harpist Mildred Dilling, as a feature in concerts with the student ensemble.

The School of Creative Arts, lo-

cated on Martha's Vineyard, Mass., also offers an example of the integration of student and community life, but on a more informal level. Members of neighboring communities come to the camp to observe, enjoy, and even participate in the varied programs of music and dance given by the students.

What are the results, as shown in individual careers, of the type of instruction given by the summer music camp? One indication is a report from David Blair McClosky, whose Plymouth Rock Center of Music and Drama is now entering its tenth season. Former students at the camp who have launched their professional careers are Betty Hodges, who recently appeared on Arthur Godfrey's Talent Scouts and is currently on a singing tour around the country; Loren Driscoll, who has just completed an engagement with "Kismet" on Broadway as the second lead tenor; and Johanna Albrecht, who is to sing the lead in a Monteverdi opera in Augsburg, Germany, this spring. All three give a great deal of credit to the training they received at the Center.

Camps on the adult level generally offer a more specialized approach, concentrating on professional training in a musical field. The Seagle Colony, at Schroon Lake, N. Y., is a camp-school for singers, which offers intensive training, not only in the basics of vocal technique, but in the ways and means of overcoming the actual problems likely to confront the performing artist.

The Meadowmount School of Music, at Westport in Essex County, N. Y., while not on the adult level, offers a strictly professional course of training in string techniques. Michael Rabin, one of Meadowmount's alumni, might be cited as proof of the efficacy of its methods.

Varied Social Activities

Social life at the camps, whether adult or junior, is interesting and varied. Students at Windsor, a recently formed coeducational affiliate of Beapure, Lenox, Mass., attend Berkshire Festival rehearsals and concerts, and Berkshire Music Center student performances. All types of sports are offered, and no one, unless he prefers to do so, need become a musical recluse.

A community of the arts, while not obliterating the essential differences between artistic media, can serve as a stimulus to a young artist in any field. Singers can bloom, instrumentalists flourish, during a summer of unflagging interest and companionship. No miracles are promised, but the directors of music camps are people with a mission, solidly and warmly devoted to their attempt to humanize musical instruction. Much too often, the young artist is influenced by the relative isolation in which he finds himself after years of practice sessions. He knows his instrument, but has very little idea

of the social disciplines called for by a professional musical organization.

The music camps are a bridge between individual proficiency and musical teamwork. Music is the most co-operative of all the arts; as the voices in a Bach fugue, or the individual melodic lines of a Brahms symphony fuse into a harmony, the musician, too, seeks his highest development in the ensemble. The summer music camp, by beginning where it matters, can give the young musician a basic knowledge of the co-operative nature of his profession, and the way in which his profession can co-operate with life.

The camps and schools here listed, unless otherwise noted, include board, room, recreation, and music courses in their fee for the season. Recreational facilities vary, but most camps offer a full complement of summer sports in addition to their music curriculum.

Adirondack Studio of Song, Lake George, N. Y. July 1-Sept. 4. Donald Johnston, director. Pre-professional and professional vocal training. Courses in concert, opera, light opera, oratorio. Information address: Studio of Song, 850 Seventh Ave., New York 19, N. Y.

Apple Hill Camp, East Sullivan, N. H. July and August. Mr. and Mrs. Guy Murchie, directors. Fee: \$350. Age group: 4-12.

Aspen Music School, Aspen, Colo. June 27-Aug. 27. Hans Schwiager, general music director; Norman Singer, dean; John M. Barnes, executive secretary. Courses in voice, opera, piano, string instruments and chamber music, wind instruments and ensemble, composition, theory, conducting, diction and phonetics. Information address: Music Associates of Aspen, 327 West 76th St., New York 23, N. Y.

Beapure Summer Center, Lenox, Mass. July and August. Mr. and Mrs. Joseph di Lorenzo, directors. Fee: \$675. Offers an integrated program of music and the arts. Music courses include piano, violin, cello, voice, keyboard harmony, composition, chorale, theory. Elementary through pre-college level. Girls only. **Windsor**, a neighboring affiliate of Beapure, under the same direction. Offers a specialized program in music. Fee: \$575. Coeducational.

Berkeley Summer Music School, Bridgton Academy, North Bridgton, Me. Harold and Marion Berkeley, directors. Six weeks starting July 11. Fee: \$300-345. Music courses include violin, viola, cello, piano, composition, theory, orchestra. Admission requirements: reasonable vocal or instrumental proficiency. High-school through post-graduate level. Coeducational. Information address: Room 1011, 113 West 57th St., New York 19, N. Y.

Burnham-by-the-Sea, Newport, R. I. June 30-Aug. 18. Mrs. George Waldo Emerson, principal. Fee: \$600. Individual lessons in piano and voice at extra charge. High-school level. Girls only. Information address: 45 Elm St., Northampton, Mass.

Camp Solitude, Lake Placid, N. Y. June 26-Aug. 21. Joseph Kelsall, director. Fee: \$400. Music courses include instruments, voice, theory, sight singing, ear training. Age group: 12-19. Coeducational. Information address: Varity Ave., Penns Neck, Princeton, N. J.

(Continued on page 29)

RECITALS in New York

Carroll Glenn, Violinist Town Hall, March 8

The young American violinist Carroll Glenn gave her only New York recital of the season on this occasion. Her program, uniquely tasteful and balanced, opened with Vivaldi's Concerto in C minor "Il Sospetto"—a most remarkable work in its compactness, rounded form, and logic, and in its plasticity of tutti passages, its quasi ritornels, its fascinating lucidity. The artist warmed up on the piece technically, but still did some very lovely things with the phrasing and especially with tone, which was mostly "white" to suggest the baroque. After a sturdy performance of the Prokofiev Sonata for Violin Solo, Op. 115, a piece that puts to use practically every device known to violin playing, Miss Glenn was ready to show us her mettle. She did so quite brilliantly with the Strauss Sonata, Op. 18. Especially charming was the delicate con sordino passage in the Andante cantabile; she also displayed distinct virtuosity in the somewhat banal Allegro.

With Aaron Copland at the piano, Miss Glenn then played the composer's Sonata for Violin and Piano—one of Copland's most evocative works in its simplicity, its smooth craft, its sparseness and transparency. The best judge of the artist's performance would seem to be Mr. Copland, but I thought it exemplary in every way. Milhaud's "Le Boeuf sur le Toit" (in the composer's version for violin and piano) proved to be a gay closing number, in an arrangement not often heard. Miss Glenn seemed to enjoy it also. Artur Balsam did a fine job at the piano.

—M. D. L.

Ann Moray de Ceballos, Soprano Town Hall, March 9

Ann Moray de Ceballos' program on this occasion was divided equally between the classic repertory and groups of Celtic songs and legends, but its emphasis was definitely on the latter. Miss de Ceballos, who is Scots-Irish by birth, has done considerable research as her narration of Celtic lore and her unaccompanied singing of folk songs showed. However, she was so absorbed in her own material that she neglected to stimulate comparable enthusiasm on the part of her audience. The lecture-recital always involves a certain amount of showmanship, but of this Miss de Ceballos appeared to have a faulty impression, not only as an exponent of her native songs but also as an interpreter of the serious works listed. Mozart's concert aria "Bella mia fiamma, addio" and Schubert's "Die schöne Müllerin." Exaggerated and at times inappropriate theatrics detracted from performances that were otherwise vocally well styled. While not expressively searching, Miss de Ceballos' singing had verve and a wealth of tonal color in everything she offered, including the group of 18th-century Spanish arias with which she opened her program. Vladimir Padwa was the accompanist.

—C. B.

Janne Janesco, Soprano Town Hall, March 10

Janne Janesco, young dramatic soprano from Indiana who created a favorable impression in her Town Hall debut recital last season, despite her obvious nervousness and lack of stage ease revealed the same virtues and faults in her second New York appearance. Miss Janesco possesses a voice that is naturally rich and opulent, especially in the middle register, but her top tones on this occasion were constricted, probably due to nervousness, and she frequently sang off

pitch. Her diction, on the other hand, in Italian, German, and English songs was excellent. Miss Janesco's potentialities for expressive singing were best realized in Brahms's "Ständchen" and in Debussy's "Romance," both of which were sung with understanding and tonal beauty. Also heard in the program were songs by Handel, Rosa, Saracini, Wolf, Schubert, Fauré, Bachelet, Rachmaninoff, John Alden Carpenter, and Charles Gilbert Spross. Robert Payson Hill provided sympathetic accompaniments.—R. K.

Claudio Arrau, Pianist Carnegie Hall, March 11

Claudio Arrau presented the following challenging program in his only New York recital of the season: Beethoven's Sonata in E flat, Op. 81a; Liszt's B minor Sonata; Schumann's Fantasia, Op. 17; and Beethoven's Sonata in F minor, Op. 57. To these the pianist brought a formidable command of the keyboard which made light of their technical difficulties.

Mr. Arrau's interpretations of the Beethoven sonatas were, from the standpoint of faithfulness to the composer's expressed directions, more satisfying than were his Schumann and Liszt performances. In the B minor Sonata, and in the Fantasia, phrases were often stretched out of proportion in long rallentandos, and melodic tidbits were lingered over so lovingly as to border on sentimentality, which tended to make these works sound more episodic than they really are. Yet, there was also much to admire in his playing of them, for Mr. Arrau drew a persuasive singing tone from the instrument in the cantabile passages, and the virtuosic sections were dashed off with brio and abandon. The march-like movement of the Schumann was given with impetuous momentum; the closing Langsam getragen found the pianist at his introspective best. The fugue-like section of the Liszt Sonata received an architectonic build-up which led to a thrilling climax. The juxtaposition of staccato and legato here was likewise deftly handled.

Mr. Arrau's performance of the "Appassionata" Sonata was one of the finest that this reviewer has heard. It was fiery and passionate in the corner movements, lyrical in the Andante con moto, and throughout a superb demonstration of truly inspired piano playing. The overwhelming ovation that Mr. Arrau received at the close of this recital was well deserved, but he wisely refrained from adding encores despite the clamor for them.

—R. K.

Victoria Kingsley, Soprano Town Hall, March 13, 2:30

In this recital Victoria Kingsley devoted her talents predominantly to folk music. Accompanying herself on the guitar, she sang the opening English and Scottish songs in a small, sweet voice. Particularly interesting were the unaccompanied London street cries, in which Miss Kingsley imitated with telling effect the mournful phrases of "hot-soiced ginger," "sweet lavender," and "chairs to mend."

In the songs from Brazil that followed, the singer presented chants from Negro rituals from the Amazon collected by Guarneri and Andrade. Here she accompanied herself on the drum. In the commentary that she offered before the music, Miss Kingsley did not claim that she could recreate these chants in their original manner; and they did not have an authentic ring.

In the German group, which included Mozart's "Komm' lieber Mai," the enunciation was excellent, but Miss Kingsley was too dependent on



Carroll Glenn



Claudio Arrau



Gayle Pierce

humming to achieve a satisfactory pianissimo. In the English, French, and Irish songs that concluded the program the breathiness and dry tone that had somewhat marred her previous delivery disappeared. Miss Kingsley is to be complimented for her sincerity—which, if lacking, spoils the presentation of folk music. All that she did was obviously a labor of love.

—F. M., Jr.

Gayle Pierce, Soprano Town Hall, March 13, 5:30

In this interesting program Gayle Pierce revealed herself to be a very gifted performer with large interpretative talents but a voice not yet fully under control. Her singing of three relatively unknown Schubert works, including "Vedi quanto adoro ancora ingrato!," showed that her voice has a good deal of flexibility, but the delivery was marred by a cloudy, husky quality in the middle and lower registers. Of three Fauré songs, "Au cimetière" was the most successful; the melodic line was built intelligently, and the full dramatic impact of the song was revealed. "Dans les ruines d'une abbaye" was too casual and technically inaccurate. The five sections of Maxime Jacob's "Cartes Postales" were clearly contrasted both in mood and tonal coloring and made a delightful novelty.

Copland's arrangement of "Long Time Ago" displayed the same clarity of enunciation, which had also characterized the French group, and Miss Pierce was able to spin out the legato line quite attractively. Two songs by William Craig, "Lines in September" and "When I Set Out for Lyonesse," heard in New York for the first time, proved to be well written for the voice, though hardly original, musically.

Songs by Liszt, Strauss, Sibelius, and Grieg concluded the program. All were delivered intelligently. One of the highlights was Grieg's "Varen". Here the tenseness, which had marred much of Miss Pierce's delivery in the upper voice, was absent, and the melodic line flowed. All in all, this was a rewarding recital. Nathan Price accompanied.

—F. M., Jr.

Solomon, Pianist Carnegie Hall, March 13

Solomon opened this recital with a clear and considered performance of Bach's "Italian Concerto." Every line was etched with jewel-like precision. Outstanding was the slow movement, where melody and chords were contrasted as if played on different harpsichord manuals. In the two Brahms intermezzos that followed there was a complete turnaround. The pianist produced here a melting tone, luminous and luxurious, softly splashing with the interplay of colors. There was a rhapsody to complete the Brahms group, and then Mr. Solomon addressed himself to Beethoven's D minor Sonata, Op. 31, No. 2. To one listener the approach was small-scale, not entirely appropriate to a sonata sometimes known as the "Tempest".

But it was consistently executed in its own terms, always individual and, in the sudden changes of mood of the first movement, intellectually stimulating.

After intermission, there was a Chopin group comprising the Fantasy, Op. 49; Nocturne in B flat minor, Op. 9, No. 1; and Scherzo in B flat minor, Op. 31. Here again it was in the poetic reverie of the nocturne that Mr. Solomon provided the greatest emotional satisfaction. Oddly enough, the lyrical passages of both fantasy and scherzo were virtually



Solomon

brushed off. Yet, the power and bravura of the scherzo in particular were more than ample compensation. A huge, cheering audience waited for several encores.

—A. B.

Camilla Wicks, Violinist Town Hall, March 13

Camilla Wicks returned to Town Hall with a program listing Giovanni Platti's Sonata in A major, Brahms's G major Sonata, Op. 78, the Bach Chaconne, and Milhaud's Second Sonata. While the prevailing standard of her performances was on a high level, both technically and in matters of style, there was one aspect of Miss Wicks' playing that robbed her interpretations of the expressive impact they might otherwise have had. It was a manner of delivery that suggested the violinist was playing by rote, skimming over dynamic details and niceties of phrasing in what appeared to be an altogether commendable attempt to convey structural outline. It lent an air of detachment particularly to her reading of the Brahms sonata, a coolness that was most apparent in the Adagio movement. In this work it may have been, too, that her accompanist, Louis Persinger, never allowed the piano to play more than a secondary role, which meant that to achieve a desired harmonic texture in certain passages Miss Wicks had to maintain a low dynamic level. The robustness that was lacking in the Brahms, however, came to the fore in her solo performance of the Bach Chaconne, which was notable for increased tonal luster, linear clarity, and interpretative refinement.

—C. B.

Witold Malcuzyński, Pianist Carnegie Hall, March 18

After warming up on the C minor Polonaise and the C sharp minor and F minor Nocturnes, in an all-Chopin program, Witold Malcuzyński got into

(Continued on page 18)

Accident Launched Violinist in Career

"I WANT to make music," affirms Joseph Fuchs in one of the simple declarative sentences to which he is partial and which well express his forthright, energetic personality. This particular sentence might serve as his motto. It suggests the will that has enabled him to triumph over odds that would have defeated a lesser man, and it sums up his all-embracing attitude toward the art he chose—or rather the art that originally chose him.

For although he is recognized as one of the great virtuosos of the violin, Mr. Fuchs is a good many things besides: concert artist, chamber-music performer, champion of new music, teacher, philosopher, and, he would probably add, family man and father. For the sake of completeness one could append that he is a distinguished recording artist, co-founder of the Musicians' Guild, and brother of the equally gifted violist Lillian Fuchs and of Harry Fuchs, cellist. And yet this "complete musician" began to study music only out of necessity, not by choice.

Studied with Kneisel

He broke his left arm in a fall at the age of four. It was found that the arm muscles had been damaged, and to strengthen them little Joseph was given by his father, an amateur fiddler, the rigorous finger discipline of learning to play the violin. Showing aptitude, the child was sent at six to study with Louis Svecenski, violist of the Kneisel Quartet. Five years later he went to Franz Kneisel, founder of the Kneisel Quartet, with whom he studied for seven years. As time went by, young Fuchs noted that the little finger of his left hand grew weaker and that the arm frequently pained him. Dismissing these as normal concomitants of violin playing, he persevered, attaining such proficiency that at a private party he was able to outplay both Efrem Zimbalist and Jascha Heifetz in a marathon interpretation of Paganini's "Moto perpetuo".

Frequent diagnosis of his worsening left arm revealed no structural defeat, and Mr. Fuchs on his part revealed nothing of his painful handicap, though this meant some solo moments of extreme physical and mental anguish. By 1938, however, he had reached the end of his rope. His virtuosity had been praised by Artur Rodzinski, Stravinsky and others; no one knew that, due to the old arm injury, the violinist faced total paralysis of the left hand.

Finally, Mr. Fuchs went to New York and presented himself to one of the nation's leading neurologists. This time, diagnosis revealed that a splinter left over from the childhood mishap had—all those years—rubbed a nerve in the elbow raw. Mr. Fuchs, gambling everything on an operation that might only hasten the end of his career,

Joseph Fuchs began studies as result

of broken arm; recurrent injury nearly disastrous

By FRANK MERKLING



Joseph Fuchs, right, and Pablo Casals seen during a rehearsal for the Prades Festival

underwent surgery.

At first it appeared that he had lost; he could no longer even hold a violin. But as strength returned to the sorely tried arm, there came a new beginning. What the mature man now faced was a complete relearning of his instrument, and retraining of his hand. He did it. Persevering anew, in five years he went on to a New York recital debut in 1943 and thence to the present eminence that last year and the year before won him invitations to perform at the Casals Prades Festival and the Contemporary Music Congress in Rome.

But when he receives you today in his comfortable apartment, the stocky violinist prefers talking not about his history, but his aims and ideas. Earnestly, deliberately, discursively, Joseph Fuchs gives you his views on the function of the artist.

"Not enough string players teach," he feels. "Nowadays you hear people say, 'He's a performer, not a teacher.' This is nonsense. All the great performers were teachers as well. Chopin, Liszt, Schumann, Brahms in his early years—they all taught. Paganini was a great virtuoso and an innovator, but he also taught; so did Spohr, Ysaye, Casals, Auer, Kneisel, and other 'all-around' men."

After a moment's thought he continued. "Teach music through your instrument; that's the secret

of teaching. A teacher should be an adviser, passing on his art and the benefit of his own experience. He should water the plant—inspire by example—rather than prescribe; every pupil with sufficient talent will develop his own individuality if inspired as well as instructed."

But Mr. Fuchs says again and again, "There are no miracles." He explains, "A teacher does not become a magician when a brilliant young artist is associated with his name, in some cases very briefly. Men like Hellmesberger and Gruen in Vienna, Joachim in Berlin, Massart in Paris, are remembered not because they were identified with genius like a Heifetz or an Elman, but because they fostered a school, a tradition, just as the painter did in the Renaissance or the scientist does today." Mr. Fuchs

does not teach privately, for which he has no time because of his concert commitments, but only in schools—at Juilliard, Yale, and in the summer at Blue Hill, Maine.

Mr. Fuchs sees a healthier climate ahead. "I believe there's a trend back to being the complete musician—teaching and playing chamber music as well as concertizing. The jack-out-of-the-box virtuoso, the genius in blue lights, the whole era of Barnum tactics, show signs of ending. Public taste is improving." Next season Mr. Fuchs and Artur Balsam have been invited to Boston to play all ten Beethoven sonatas, in three recitals. Pianist Balsam is one of the seven other members of the Musicians' Guild, which includes Lillian Fuchs, Leonard Rose, and the Kroll Quartet, and which makes a point of giving new works their rare second and third performances.

Mr. Fuchs claims that it is the performer's duty and mission to introduce new music. Before last year's Rome congress he learned a new concerto by Ben Weber in 15 days. Within the year he did a similar job with a new concerto by Mario Peragallo, which he performed with the Boston Symphony two weeks after he received the manuscript from Europe. Proof, if any were needed, of the violinist's great energy and determination. No more talkative about his taste in composers than about his personal life, Mr. Fuchs nevertheless betrays enthusiasm for Debussy, Prokofiev, Stravinsky, Martinu, and many native American composers. Clearly he is a musician's musician.

And what is a musician's musician's maxim?

"Be true to yourself. High standards may be inspired from without, but the highest standard comes from a deep inner conviction, which is the prime requisite of true individuality in art."

Soloists Listed for Prades Festival

PRADES.—The Prades Festival, under the direction of Pablo Casals, will be held July 2-18, and music of Bach, Schubert, and Brahms will be featured. The soloists will include Dietrich Fischer-Dieskau, baritone; David Lloyd, tenor; and Henny Wolff, contralto. The violinists will be Yehudi Menuhin, Sándor Végh, and Arpad Gerescz; the pianists to be featured are Eugene Istomin, Karl Engel, and Mieczyslaw Horszowski. The list also includes Karen Tuttle, violist; Made-

line Foley, cellist; and David Oppenheim, clarinetist.

The Bach Aria Group will appear under the direction of William H. Scheide. Members include Julius Baker, flutist; Robert Bloom, choist; Norman Farrow, bass-baritone; Bernard Greenhouse, cellist; Erich Hor Kahn, pianist; Jan Peerce, tenor; Carol Smith, contralto; Eleanor Steber, soprano; and Maurice Wilk, violinist. Miss Steber is replacing Eileen Farrell.

PERSONALITIES

IN honor of the 80th birthday of its former conductor, **Pierre Monteux**, the Boston Symphony gave a concert on April 4 in Symphony Hall, Boston. **Charles Munch**, the present conductor, led the orchestra in two new works composed for the occasion—a "Greeting Prelude for the 80th Birthday of Pierre Monteux" by **Igor Stravinsky**, whose early works had first performances under Mr. Monteux, and a "Pensée amicale" by **Darius Milhaud**, a long-time friend of the conductor.

Richard Tucker will record "Aida" for the Angel-La Scala forces in August. His initial assignment, "La Forza del Destino", was released early this month.

Jascha Heifetz, who concluded his annual coast-to-coast tour in San Francisco on March 15, left immediately afterward for a tour of Latin American countries.

Yella Pessl recently appeared in a concert at the Phillips Gallery in Washington together with **Paul Olevsky**, cellist. The harpsichordist played concertos by Bach and Evett, assisted by a chamber group from the National Symphony.

Cesare Valetti is spending the spring season in Milan, singing at La Scala in "La Sonnambula", "Falstaff", and Rossini's "Il Turco in Italia". He will return to the United States late in October for a concert tour and his third season at the Metropolitan.

Joseph Schuster returned to America early in April after a three-month tour of Europe. During his overseas travels, the cellist was heard in Scandinavia, Holland, England, Switzerland, Austria, and Spain.



Grant Johannesen, center, talks with Mrs. Jussi Jales, daughter of Jan Sibelius, and United States Ambassador McFaul, after an appearance with the Helsinki Orchestra



Milton Katims, right, is presented with a Texas hat after a performance as guest conductor with the Houston Symphony

Kirsten Flagstad was presented with an engraved plaque upon her election for life as the first Honorary Member of the Symphony of the Air. The ceremony was held at an informal cocktail party following a rehearsal for her return concert with the orchestra on March 20 (see page 22).

Marian Anderson, **Eugene Ormandy**, and **Edna Phillips** were among seven Philadelphians cited at the opening ceremonies of the city's 1955 Festival of Arts for having "brought glory to Philadelphia through their pre-eminence in art".

Moura Lypany is currently touring Europe, with recitals and orchestral engagements in Holland, Belgium, France, and England, and recording dates with His Master's Voice. This summer the British pianist will return to appear as soloist at the Hollywood Bowl.

Camilla Williams departed on her second European tour last month. She will sing *Aida* and *Butterfly* at the Vienna Opera and has been re-engaged for radio and concert appearances in Berlin, Stuttgart, Geneva, and Zurich. She will also appear with the Royal Philharmonic in London.

Zino Francescatti ended his annual American tour and sailed for France on April 6. While in Europe he will serve as judge for two international contests for violinists; appear in festivals at Edinburgh and Granada; and give recitals in leading cities in France, Italy, Belgium, Portugal, and other countries.

Marina Svetlova is currently on her annual North American tour with her own concert group, which has filled nearly 50 engagements throughout the Northeast, Midwest, and South and in eastern Canada since the first of the year. The ballerina plans to return to Europe in the late spring and summer.

Philippa Schuyler, pianist, and **Everett Lee**, conductor, will present all of the Gershwin symphonic works in a series of eight concerts in capitals of Latin America during April and May.

Zadel Skolovsky has embarked on a three-month tour of Europe, with engagements in Paris and London. He played with the *Lamoureux Orchestra* in the French capital on March 27 and crossed the Channel early this month for appearances over BBC Television and with the Royal Philharmonic at London's Festival Hall.

David Black recently gave a concert entitled "Love Songs of the 17th and 18th Centuries" at the Amerika Haus in Berlin, which included Italian, German, and American works. The tenor has given a 13-week series of broadcasts on the Armed Forces Network, in the German capital, and he will give a program at the Castel San Angelo in Rome on April 30.

Pearl Primus has become the mother of a seven-pound baby boy. . . . A daughter was born last month to Mr. and Mrs. **Theodore Bloomfield** in Rome. . . . And a son, their first, was born in Chicago to **Byron Janis** and his wife.

Stephan Hero is giving recitals in Utica and Rochester this month, and in May the violinist will make two appearances in New York, one of them as guest artist of Marymount College Glee Club at Town Hall.

Michael Rhodes, Brooklyn-born baritone, made his debut in Berlin recently singing the role of Marcello in "La Bohème" at the West Berlin Municipal Opera. He made his opera bow in New York in 1947 with the New York City Opera and has since toured this country and appeared with the Basle Opera in Switzerland. . . . The American soprano **Doris Young** has been engaged to sing leading roles at the Zurich Staatstheater during the 1955-56 season.



Gladys Swarthout, left, and Renata Tebaldi relaxing on their voyage to Italy aboard the Italian liner Cristoforo Colombo



Vera Franceschi at a rehearsal before she gave the Spanish premiere of Gian-Carlo Menotti's Piano Concerto in Madrid. With her is Ataulfo Argenta, conductor of the Orquesta Nacional of Madrid. Miss Franceschi later presented the Italian premiere of Tchaikovsky's "Concert Fantasia" in Naples



Celebrating "Dolores Wilson Day" in Philadelphia. Left to right: Chief Magistrate Judge James Clothier, Miss Wilson, Mr. Blake, and Anthony Terracciano, manager of the Philadelphia Grand Opera Company

LETTERS

to the editor

Music Camps

TO THE EDITOR:

Would you please send me a list of summer festivals or music study schools such as the Music Academy of the West, which are open for study in California.

PHILLIP LAMBRO
Miami

(Because of the frequency of such requests as Mr. Lambro's for summer music schools and camps, MUSICAL AMERICA has published a list of camps on page 10 of this issue and will publish one of summer music schools in the May issue. A list of summer festivals can be found in the Special Issue, dated Feb. 15.—THE EDITOR.)

Spoleto School Defended

TO THE EDITOR:

It is quite distasteful when people talk in a derogatory manner about things which they haven't experienced. In the Jan. 15 issue of MUSICAL AMERICA I read a letter quite unintelligent and obviously prejudiced against the Spoleto school of the Teatro Dell'Opera in Rome. Speaking as a student who is at present attending the Spoleto school, I can honestly say that Miss Suzanne Sholes and Mr. Donald Chipman are completely misinformed. The voice students are receiving seven hours of weekly instruction (which includes acting classes, vocal work, repertory, and Italian pronunciation); and the two conducting students have permission to attend all rehearsals at the theater, all coaching lessons, acting classes, and also are required to assist in rehearsals and performances when necessary.

I don't know where Miss Sholes or Mr. Chipman received their information; but speaking as one of the two conducting students at present studying at the Spoleto school, I can say that what I have written is fact and the experience of being here, and not prejudiced hearsay.

I should also like to add that

those who work hard usually receive personal and artistic success.

ALFRED HELLER
Rome, Italy

Symphonic Bands

TO THE EDITOR:

For many years, I have been a regular subscriber to your publication, both as an individual and as Director of Instrumental Music in the Muskegon, Mich., Public Schools. During these years, I have been an enthusiastic booster for MUSICAL AMERICA, having only one small "bone to pick" with its contents. I speak of the almost total lack of recognition of the modern symphonic band.

Like all music-lovers, I realize the great importance of America's symphony orchestras, but I feel that with an ever increasing literature written for band, much of it by leading composers, these organizations are becoming an important part of the American scene. Because of my belief in the importance of these groups, I should like to call your attention to the appearance of the University of Michigan Symphony Band at Carnegie Hall on April 8. Here is a magnificent band under the direction of William D. Revelli, a band that ranks, in the estimation of many music-lovers, among the great symphonic bands of all times.

Surprisingly enough, this is not written by a University of Michigan alumnus or anyone connected in any way with the University, but simply by a person who believes this musical event is significant enough to be reviewed by America's top musical magazine.

WILLIAM STEWART
Director, Instrumental Music
Muskegon Public Schools
Muskegon, Mich.

(MUSICAL AMERICA is not unaware of the value of symphonic bands. As an important part of America's music education system they could occupy a section to themselves, but the magazine has no space for it. Those ensembles that appear in major New York concert halls are usually reviewed, however, as well as the opening Goldman Band concert in the summer, and the May issue will include a review of the University of Michigan band concert.—THE EDITOR)

What They Read 20 Years Ago

1935



From the left: Lily Pons, Gladys Swarthout, and Helen Jepson in a rendition of "Minnie the Moocher" at the Metropolitan's Annual Surprise Party in 1935

Honors for Musical Folk

A recent honor bestowed on Pablo Casals was the degree of Doctor of Music by the University of Edinburgh. . . . The French Académie des Beaux Arts by a unanimous vote elected Manuel de Falla a corresponding member of the Association. . . . The Bruckner Medal has been awarded to Charles O'Connell of RCA-Victor, through whose efforts the Seventh Symphony of Bruckner and the Second of Mahler were recorded by the Minneapolis Symphony under Eugene Ormandy.

Simple Aveu

Fritz Kreisler avowed recently that his "transcriptions" of works by notables of the past were really composed by himself. He said: "Necessity forced this course on me 30 years ago, when I was desirous of enlarging my programs. I found it inexpedient and tactless to repeat my name endlessly on the programs."

History Note

Civic Concert Service, Inc., organized in 1922 by Dema Harsh-

barger to promote concert courses throughout the country, and which since 1931 has been partially owned by the National Broadcasting Company, has become a completely owned subsidiary of NBC.

Lulu Bows in Boston

It is inconceivable that further experimentation with the 12 tone scale will conclude with this opera by Mr. Berg, but as a new and novel medium of expression it is already becoming monotonous, even as the once piquant atonal combinations now sound somewhat commonplace. . . . The libretto is too pessimistically gruesome and the music too acrid in flavor for general acceptance.

Not Necessary, But Helpful

Though she won her operatic spurs abroad and did not sing in her native land until five years after her debut, Geraldine Farrar has declared that it is no longer necessary for American singers to go to Europe for training. "The old days of international opera are over!", the former Metropolitan diva is quoted as saying.

MUSICAL AMERICA'S REPRESENTATIVES United States

ATLANTA: Helen Knox Spain, 724 Piedmont Ave., N.E.
BALTIMORE: George Kent Bellows, Peabody Conservatory.
BUFFALO: Berna Bergholtz, Buffalo Public Library.
BOSTON: Cyrus Durgin, Boston Globe.
CHICAGO: Louis O. Palmer, 5427 University, Apt. 3A.
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DENVER: Emmy Brady Rogers, Rocky Mountain News.
DETROIT: Richard Fandel, 325 Merton Rd.
HOUSTON: William Rice, 4316 Mildred, Bellaire, Tex.
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KANSAS CITY: Blanche Lederman, Newbern Hotel, 525 East Armour Blvd.
LOS ANGELES: Dorothy Huttenback, Business Manager, 432 Philharmonic Auditorium.
Albert Goldberg, Correspondent, Los Angeles Times
MINNEAPOLIS: Paul S. Ivory, Department of Music, University of Minnesota.

NEW ORLEANS: Harry B. Loeb, 2111 St. Charles Ave.

PHILADELPHIA: Max de Schauensee, Philadelphia Bulletin.

PITTSBURGH: J. Fred Lissfelt, 1515 Shady Ave.

ST. LOUIS: Charles Menees, St. Louis Post-Dispatch.

SAN FRANCISCO: Marjory M. Fisher, Alexander Hamilton Hotel.

SEATTLE: Maxine Cushing Gray, The Argus.

WASHINGTON, D. C.: Theodore Schaefer, National Presbyterian Church.

Foreign Countries

ARGENTINA: Enzo Valenti Ferro, Buenos Aires Musical, Paso 755.

AUSTRALIA: W. Wagner, 10 Beach Road, Edgecliff, Sydney.

Biddy Allen, 21 Tintern Ave., Toerak, S.E. 2, Melbourne.

AUSTRIA: Max Graf, 9 Wilhelm Exnergasse 30, Vienna.

BELGIUM: Edouard Mousset, 54 Rue du Trone, Brussels.

BRAZIL: Herbert J. Friedmann, Caixa Postal 971, Rio de Janeiro.

CANADA: Gilles Potvin, 7387 St. Denis St., Montreal.

Colin Sabiston, 200 Cottingham St., Toronto.

DENMARK: Torben Meyer, Berlingske Tidende, Copenhagen K.

ENGLAND: Cecil Smith, London Daily Express.

FRANCE: Christina Thoresby, 76 Ave. de la Bourdonnais, Paris 7e.

GERMANY: H. H. Stuckenschmidt, Berlin-Tempelhof, Thuyring 45.

Everett Helm, Mohlstrasse 9, Stuttgart.

HOLLAND: Lex van Delden, Moreelsestraat 11, Amsterdam.

ITALY: Reginald Smith Brindle, Via Marconi 28, Florence.

Peter Dragadze, Via Anfossi 18, Milan.
Cynthia Jolly, Via dei Gracchi 126, Rome.

MEXICO: Peggy Munoz, Protasio Tagle 69-8, Colonia Tacubaya, Mexico, D. F.

PORTUGAL: Katherine H. de Carneiro, 450 Rua de Paz, Oporto.

SCOTLAND: Leslie M. Greenlees, The Evening News, Kemsley House, Glasgow.

SPAIN: Antonio Iglesias, Avenida Reina Victoria 58, Madrid.

SWEDEN: Ingrid Sandberg, Lidingsgatan 1, Stockholm.

SWITZERLAND: Edmond Appia, 22 Rue de Candelle, Geneva.

ORCHESTRAS in New York

Ajemians Offer Concertos for Two

Maro Ajemian, pianist; Anahid Ajemian, violinist; Music '55 Orchestra, Izler Solomon conducting, Rogers Auditorium, March 9:

Double Concerto for Violin, Piano and Small Orchestra (1950)..... Ernst Krenek
(First New York performance)
Concerto No. 5 for Piano and Strings (1953)..... Alan Hovhaness
Concerto for Violin and Orchestra, Op. 12 (1926)..... Kurt Weill
(First New York performance)
Doppio Concertino for Violin, Piano and Orchestra (1955)..... Carlos Surinach
(First performance)

Broadcast Music Incorporated and the Music Performance Trust Fund, in co-operation with Local 802, American Federation of Musicians, presented the Ajemian sisters in four contemporary concertos.

The Krenek concerto is a 12-tone work commissioned by the Ajemians as part of their continuing contribution toward the broadening of the duo repertoire for violin and piano. The piece conveys a certain expressivity and is surprisingly tonal for all its purported atonality. It has vigor and wit moving along with jaunty rhythms in a light and happy sphere. Most gratifying is the directional element in the work; it moves meaningfully toward points of comparative resolution and, though there is no stamp of great individuality, it is musically satisfying.

Maro Ajemian played the Hovhaness concerto with the composer conducting. This piece, one of little pretention written in a moderately dissonant idiom, has been heard before. It is part of a series of concertos for orchestra—the solo piano playing an integrated role within the ensemble, treated as a percussion instrument in Eastern imitation. The soloist is occasionally called upon to produce percussive tones by striking directly certain strings inside the piano. Maro Ajemian was very obliging in this respect and, as a matter of fact, played with solid skill, enthusiasm, and great devotion.

Anahid Ajemian was soloist in the Weill concerto, a 12-tone work quite different from "Lady in the Dark" or "September Song". It is harmonically colorful with jazzy rhythms and piercing intensities. Scored for double woodwind choir, two basses, a trumpet and marimba, there is much in the way of tune and technical ingenuity; but professional as it is, it suffers from an excessive length. Anahid Ajemian was excellent both musically and technically—her performance was quite a feat. Mr. Solomon's conducting was musicianly, accurate, clean, and convincing in this as well as in the Krenek.

The most immediately appealing work of the evening was Carlos Surinach's Doppio Concertino—a piece of Spanish flavor, close to the tonal sphere. The outstanding quality of the work is the brilliance of color Surinach suggests in the dramatic contrasts and numerous ensemble and solo effects. The Andante is lovely in its flexible lyricism; the Allegros have a certain propulsive drive and an animal vibrancy about them. The concerto, the fifth and newest work to be commissioned by the Ajemians, was conducted by the composer.

—M. D. L.

Boston Symphony Gives The Damnation of Faust

New York was treated for the second time this season to a performance of Berlioz's rarely performed "The Damnation of Faust"—rarely performed in this country, that is; it

still holds the stage in France—with an inspiring performance by the Boston Symphony, under Charles Munch, at Carnegie Hall on March 9. Assisting artists were Suzanne Danco, soprano; David Poleri, tenor; Martial Singher, baritone, and Donald Gramm, bass, in addition to the Harvard University Glee Club and the Radcliffe College Choral Society.

Whatever this "Faust" is—opera, oratorio, or "concert opera", as Berlioz himself called it—it remains notable for the originality, even the daring, of its musical ideas and its instrumentation, its still-powerful dramatic thrust, and the freshness it still retains as compared to its tired and prematurely old-fashioned counterpart, the "Faust" of Gounod, which actually is 13 years its junior in point of time. In addition to the orchestral interludes that compose the familiar orchestral sampling, (the Ballet of the Sylphs, the Hungarian March, the Minuet) which refuse to become dated, the extraordinary choruses, like the fugal "Amen"; Mephistopheles' song; Margaret's "King of Thule"; and other vocal matters are indomitably exciting in their surcharge of romantic feeling, undiminished by the years.

The Bostonians' performance was one that would be hard to beat today in this country. The orchestra performed sumptuously under Mr. Munch's devoted leadership. The choruses were impeccable in diction and intonation. Among the soloists, Mr. Singher, in the role of Mephistopheles, set the pace, as he usually does in French works, for style and for liquid, yet clear and forcefully masculine, enunciation of the French language. His "Chut! disparaissez!" Silence!" was delivered with delicious wit thoroughly relished by the audience. Vocally, too, he displayed more strength and polish than I have heard from him in some time.

Miss Danco sang with ingratiating tone and excellent diction the rather unrewarding, surfacy part of Margaret, and Mr. Gramm disclosed the full beauty of his rich and gratifyingly voluminous voice in the part of Brander. Mr. Poleri, in the title role, was not in his best estate vocally, and some of his top tones were strained. Also, his style was somewhat too Italianate for this music. For reasons that were not explained, he omitted one of his biggest arias, the "Invocation to Nature".

The Boston Symphony repeated "The Damnation of Faust" in Carnegie Hall on the afternoon of March 12, with John McCollum substituting for David Poleri. Mr. Poleri was indisposed for performances of the work in Washington on Thursday and Brooklyn on Friday, when Mr. McCollum took over, reportedly without benefit of orchestra rehearsal. Although Mr. Poleri was well enough to sing in the Saturday presentation in Carnegie Hall, Mr. Munch and Boston Symphony officials decided that Mr. McCollum should be given the opportunity of a New York appearance in the work.

—R. E.

Cantelli Conducts American Works

New York Philharmonic-Symphony, Guido Cantelli conducting, Rudolf Firkusny, pianist, Carnegie Hall, March 10:

"Spring" and "Summer" from "The Seasons"..... Vivaldi
(John Corigliano, violin solo)
Toccata..... Piston
"El Salon Mexico"..... Copland
Piano Concerto No. 3, C minor..... Beethoven

Guido Cantelli is rightly famed for his interpretations of contemporary

European music, and it was a pleasure to discover that he can conduct Piston and Copland as excitingly as Dallapiccola or Hindemith.

Walter Piston composed his Toccata in 1948 at the behest of Charles Munch, who conducted the work at 45 concerts of the Boston Symphony on tour. It has been heard frequently since then. Its thematic materials are somewhat nondescript, but Piston puts them through such fancy paces that the music remains consistently witty and entertaining. There is nothing arresting in the matter of this music, but its manner is breezily delightful. Mr. Cantelli made the most of it, keeping every detail light and clear.

Aaron Copland's tribute to Mexican popular music is difficult to conduct but greatly rewarding if it "goes". Mr. Cantelli wrestled rather too seriously with some of its trickier rhythmic problems, but he solved them triumphantly and made the music tingle with vitality. The Philharmonic-Symphony brass and percussion took the roof off the hall at the close. It was poor programming to follow the Piston Toccata with "El Salon Mexico", but Mr. Cantelli succeeded in preventing them from killing each other.

The concert opened with performances of Vivaldi's programmatic concerti grossi that were too heavy in texture, too lush in phrasing and tone, and too rough in climaxes to do justice to the heavenly music. Mr. Corigliano was not in best form, either, though the fault that the violin solos were out of focus lay more with Mr. Cantelli than with him.

In Beethoven's C minor Concerto, Mr. Firkusny and the conductor saw eye to eye, and the result was a well-integrated performance. Although he seemed tense, the pianist played with his accustomed technical mastery and sensitivity of temperament. Soloist and orchestra brought equal eloquence to the music.

—R. S.

Dvorak's Rusalka In Concert Form

Margaret Hillis turned over the New York Concert Choir and Concert Orchestra to Peter Herman Adler, as guest conductor, for a concert performance of Dvorak's opera "Rusalka," in Town Hall on March 11. Composed in 1900, this work won immediate and lasting popularity in Czechoslovakia, but has been little heard elsewhere. After this performance, I could well understand why, for despite bubbling melodies, one or two effective arias, and some highly coloristic harmonic passages, "Rusalka" is a spotty, dramatically diffuse, and musically old-fashioned work. It would be unfair to make a decisive judgment on the basis of a concert performance that was none too good, but the basic weaknesses of the opera seemed quite plain.

The cast was made up of Virginia Haskins, in the title role; Rudolf Petrak, as the Prince; Lorna Sydney, as Jezibaba, the Witch, and as the Princess; Leon Lishner, as the Merman; Robert Holland, as the Hunter, and as the Gamekeeper; and Jean Maretta, as the Kitchen Boy. For no good reason, a narration had been added. It was sentimentally delivered by Robert Denton, giving a sort of Walt Disney flavor to the performance. Since the opera was sung in English and a synopsis of the action had been provided, any further explanation seemed superfluous.

Miss Haskins sang prettily, at times soaringly, but her voice was much too light for the role. Mr. Adler kept drowning out his singers all evening, and she was the principal sufferer. When she was audible, Miss



Peter
Herman Adler

Haskins created a touching characterization of the hapless water-sprite. Mr. Petrak contributed the bulkiest and most vital singing of the performance. Miss Sydney was dramatically expressive in both her roles, but her voice seemed unpredictable in quality and focus. Mr. Lishner sang, with dignity and pathos, in tones that were not of the roundest or steadiest. The others were adequate. Dvorak's choruses, although they tend to slow and to dissolve the dramatic tension, are effectively written, and they were well sung. We should be grateful for hearing "Rusalka", for there is genuine beauty in it, mingled with trite episodes, such as the final pages, and much that is dramatically irrelevant.

—R. S.

Philharmonic Youth Concert Presents Dubravka Tomsic

The New York Philharmonic-Symphony Introductory Series of Young People's Concerts at Town Hall on the morning of March 12 was conducted by Wilfred Pelletier. Dubravka Tomsic, young Yugoslavian pianist, made her first appearance with an orchestra in this city in the first movement of the Grieg Concerto. Works by Bach, Weber, Saint-Saëns, Griffes, Debussy and Johann Strauss completed the program.

—N. P.

Barzin Conducts Final Pulitzer Prize Concert

Symphony of the Air, Leon Barzin conducting, Leonid Hambro, pianist, Carnegie Hall, March 13:

"American Festival Overture"..... Schuman
"Music for Strings"..... Thomson
Piano Concerto..... Menotti
Symphony No. 3..... Ives

The Symphony of the Air, conducted on this occasion by Leon Barzin, was heard in the fourth and last concert of its series devoted to music by Pulitzer Prize winners. The major portion of the program was given over to Gian-Carlo Menotti's Piano Concerto, in which Leonid Hambro was the soloist, and the Third Symphony of Charles Ives, two works that served admirably to illustrate the creative vigor, and what is to foreigners the puzzling diversity of American music. The piano concerto, which is Menotti's principal contribution to the orchestral repertoire to date, is felicitously scored and thematically inventive, and while it struck this listener as being somewhat overextended, particularly in the opening movement, it radiates throughout the same charm that we associate with the composer's lighter stage works. It also found an ideal spokesman in Mr. Hambro.

The Ives work is something else again, introspective and not readily accessible in design or intent. Mr. Barzin conducted the Symphony No. 3 with conviction and at all times gave us to believe that this was music of stature and intense, almost religious, sincerity.

—C. B.

(Continued on page 21)

NEW RECORDINGS

Worthy of Their Habiliments



Egida Giordani Sartori, pianist, and members of the Musicorum Arcadia

CORELLI: Sonatas da chiesa, Op. 3; Sonatas da camera, Op. 4 (complete). *Musicorum Arcadia*. (Vox DL 163, \$17.85)***

These 24 trio sonatas of Arcangelo Corelli are presented to the record buyer in just about the handsomest de luxe package that has yet been devised by the now highly package-conscious record industry. The three 12-inch disks are enclosed first in white envelopes, then in the regular album dust jackets, and the whole is bound between suede-like covers imprinted in gold. This, in turn, is encased in a pasteboard box on which is reproduced in full color a detail of the Gothic altar in Pöggstall, Austria. The reproduction appears again in a form suitable for framing on the cover of the book of program notes contained in a vinyl plastic envelope bound into the front of the album, and both records and album are sealed as an assurance of factory-freshness. Truly lavish treatment that will be appreciated by people who like fine things finely presented.

Fortunately the records themselves are worthy of their habiliments. Not so famous, and no doubt rightly so, as his final works, the concerti grossi of Op. 6, these little sonatas, nevertheless, disclose the marvelous lyrical fecundity of the patrician darling of Roman musical life in the 17th century. They also reveal the fastidiousness of his style, the discipline of his forms and techniques (he never wrote above the third position for the violin and used the G string sparingly because he felt the sounds of the extreme ranges were ugly), and the jewel-like perfection of everything from his pen that he permitted to appear in print.

Corelli was immensely popular and successful both as a composer and a violinist in his own time, and his fame quickly spread throughout Europe. It is curious, therefore, that so little of his work, which must have been voluminous, ever was published. His total output that has been authenticated comprises only 72 compositions, all of them sonatas or concerti grossi. Joseph Braunstein, author of the exhaustive and elaborately illustrated program book accompanying the album, is of the probably correct opinion that Corelli undoubtedly produced much more, in view of the needs of his august patrons and protectors under whom he flourished, but that his severe self-criticism would not allow publication of anything that he believed was not up to his highest standard of excellence.

The present 12 church and 12 secular sonatas are in the popular trio

form of the day—two violins against cello and figured bass, the latter played by organ or cembalo. The playing by the Italian musicians of the Musicorum Arcadia is of a dedicated order—respectful and chaste, yet warm, vibrant, full-bodied and not so sober-sided as to fail to take advantage of the lilt of a happy phrase. The realization of the figured bass for organ in Op. 3 was made by Bortone; that for harpsichord in Op. 4 by Egida Sartori.

Seductive Trio

POULENC: "Les Mamelles de Tirésias". Artists, chorus, orchestra of the Paris Opéra-Comique; André Cluytens conducting. (Angel 35090, \$4.98)***

MENOTTI: "Amelia al Ballo". Margherita Carosio, Giacinto Prandelli, Rolando Panerai, and others; orchestra and chorus of La Scala; Nino Sanzogno conducting. (Angel 35140, \$4.98)***

VIVES: "Doña Francisquita". María de los Angeles Morales, Ana María Priarte, María Dolores García, Carlos Munguía, Julio Uribe, and others; chamber chorus of the Orfeon Donostiarra de San Sebastián; Grand Symphony; Ataúlfo Argenta conducting. (London International TW 91005/6, \$9.96)**

Comic opera puts its best foot forward with these three 20th-century scores, greatly contrasted in musical style yet each one aurally seductive in its own particular way. Francis Poulenc's opéra-bouffe, recorded complete, was composed in 1944, the libretto based on Guillaume Apollinaire's surrealist comedy about Thérèse, who becomes the man Tirésias; her husband, who produces thousands of children a day; and other equally mad characters. Poulenc's style, compounded of music-hall sentiment and a serious musician's skill, envelops the risqué situations and many doubles entendres with an ironic gaiety and bittersweet romanticism that enchants both the mind and the emotions. No measure is without its witty touches, from the satirical melodramatic opening orchestral figure to the final choral injunction to the audience to "go make children". Denise Darcel, soprano, with a characteristically French, slightly acidulous voice, sings the role of Thérèse-Tirésias with wonderful phrasing and style; Jean Giraudeau makes a comically serious husband; and Mr. Cluytens conducts a performance of enormous verve and sparkle.

Gian-Carlo Menotti's "Amelia Goes to the Ball", sung in Italian in a slightly cut version, had its first performance at the Curtis Institute of

Music in 1937, reached the Metropolitan in 1938, Italy (San Remo) in 1938, and La Scala in Milan in 1954. In spite of its American origins, he work could not be more Italian, suggesting Wolf-Ferrari and Puccini and their 18th-century antecedents. Written when Menotti was 23, the music is basically conventional, but has a youthful freshness that keeps it the equal of any of his later, more ambitious projects. The composer's libretto likewise still retains its good humor in its portrait of a woman who is less upset by her husband's discovery of her lover than by her possibly missing the ball. Margherita Carosio makes an enchanting Amelia—silly, flighty, and utterly winning, and she sings the lovely set pieces with a gleaming tone. Rolando Panerai is amusingly stuffy as the husband; Giacinto Prandelli, amusing sentimental as the lover. Nino Sanzogno keeps the performance moving at an effervescent pace.

"Doña Francisquita", described as a lyric comedy, and a tremendous success at its premiere in Madrid in 1923, was written by a prolific and cultivated Spaniard, Amadeo Vives (1871-1932). Based on a Lope de Vega play, the story has a background in a Madrid carnival of the 1840's and a plot in which a father and son love the same girl. If your knowledge of Spanish is nil, you will have a hard time following the story, since no libretto is supplied with the two-disk album. But the music can be enjoyed for itself, which is closest to late-19th-century European operetta, with some Spanish coloration in the harmonies and melodies, but less than might be expected. Some of the tunes, such as the Nightingale's Song, are delightful enough to warrant wide popularity here once they have been heard. The recording company seems to have employed the best possible singers, players, and conductor (Mr. Argenta, after all, has an international reputation) for a superbly persuasive, idiomatic performance. All three works are highly recommended.

—R. A. E.

Versatile Singers

OPERATIC RECITAL. Giulietta Simionato, mezzo-soprano, with the Orchestra of the Accademia di Santa Cecilia, Rome, conducted by Franco Ghione. (London LD 9162, 10" disc, \$2.98)***

Like her illustrious contemporary, Maria Callas, Giulietta Simionato is an extraordinarily versatile artist; and, like Callas, she seems to have sacrificed something of the natural and inherent beauty of her voice in order to achieve this technical adaptability. In this brilliant album, she sings "Una voce poco fa", from Rossini's "Il Barbiere di Siviglia"; "O don fatale", from Verdi's "Don Carlo"; "Deh! tu bell'anima", from Bellini's "I Capuletti ed i Montecchi"; and "Nacqui all'affanno" and "Non più mesta", from Rossini's "La Cenerentola". Miss Simionato deals impressively with the coloratura aspects of "Una voce poco fa" and the heroic and dramatic style of "O don fatale", but her voice is warmest and purest in the lyric Bellini aria and in the Cinderella arias. The orchestra is merely adequate, but the singing makes this a noteworthy recording.

—R. S.

CALLAS PORTRAYS PUCCINI HEROINES. Maria Meneghini Callas, soprano; Philharmonic Orchestra, Tullio Serafin conducting. (Angel 35195, \$4.98)***

The redoubtable Maria Meneghini Callas sings eleven arias by seven Puccini characters in this album, which is decorated with a handsome photograph of the artist and provided with illuminating notes (and texts) by Robert Lawrence. Miss Callas is heard in Manon's "In quelle trine morbide", and "Sola, perduta, abbandonata", from "Manon Lescaut"; Cio-Cio-San's "Un bel di vedremo", and

"Con onor muore", from "Madama Butterfly"; Mimi's "Sì, mi chiamano Mimi", and "Dove lieta uscì", from "La Bohème"; Angelica's "Senza mamma", from "Suor Angelica"; Lauretta's "O mio babbino caro", from "Gianni Schicchi"; and Liù's "Signore, ascolta!", Turandot's "In questa reggia", and Liù's "Tu che di gel sei cinta", from "Turandot". As a portrayal of tragic despair (in the second aria from "Manon Lescaut" and in the outcry of Angelica) or of menacing pride and resolve (in Turandot's aria), Miss Callas is superb. But forcefully as she sings the arias of Cio-Cio-San, Mimi, Lauretta, and Liù, I miss something of the caress, the warmth, the charm, and the pathos that one expects in those various characters. Apart from some strident, unsteady top tones, Miss Callas's problems seem psychological rather than technical. But it would be unfair to judge her conception of Puccini's more delicate heroines from isolated arias, and this album contains enough brilliant singing to recommend it to any opera lover.

—R. S.

New Bach Disks

BACH: Three Sonatas and Three Partitas for Unaccompanied Violin. Emil Telmányi, violinist, using the "Vega" Bach Bow. (London ILA-20, 3 discs, \$11.94)***

This recording is both musically and technically extraordinary (note the four stars). Mr. Telmányi is a more powerful violinist than Ralph Schroeder, who recorded the Sonata in C and the Partita in E, using his own curved Bach bow, for Columbia (ML 4745). Mr. Schroeder's playing was deeply musical and it demonstrated the advantages of the curved bow conclusively, but this new Telmányi recording will do even more to convince doubters. The picture on the cover of the album shows the "Vega" Bow, and Mr. Telmányi and Anthony Milner describe its virtues in their notes. In the chords, there is none of the sense of strain and forcing that is inevitable with a modern bow and fugal passages move more smoothly. Yet the music loses none of its power, as this admirable series of performances proves.—R. S.

A BACH RECITAL BY JAMES FRISKIN. Chromatic Fantasia and Fugue; Italian Concerto; Capriccio "On the Departure of a Beloved Brother"; Sonatina from "Gottes Zeit" (Arr. Friskin); Toccata in C minor; French Suites Nos. 3, 4, 5, and 6; Two-part Inventions (Complete); Fantasia and Fugue (moto perpetuo) in A minor; Chorale Prelude "O Mensch, bewein' dein' Sünde gross" (Arr. Friskin); Fantasia in C minor; Fantasia and Double Fugue in A minor. James Friskin, pianist. (Vanguard, The Bach Guild, BG 543, 544, 545, \$14.94)**

This limited autograph edition of A Bach Recital by James Friskin has been issued in 500 copies. Mr. Friskin has long been recognized as a scholarly, tasteful, and intelligent, if rather colorless, Bach interpreter. His many friends, pupils, and admirers will welcome this album.

Some of the statements that he makes in his analytical notes are open to challenge. One needs only to listen to a Landowska recording and compare it with one of Mr. Friskin's to disprove his assertion that "the pianist can, through his touch, influence and distinguish the tone of each voice to an extent not open to the harpsichordist; even when different stops are used by the latter for two voices which cross each other, it is difficult to avoid some confusion". But once he has abandoned the fruitless attempt to compare the piano with the harpsichord to the advantage of the former in the performance of music which Bach wrote for the latter, Mr. Friskin is on firmer ground. His

NEW RECORDINGS

Mahler Pair

MAHLER: "Kindertotenlieder": "Lieder eines fahrenden Gesellen". Norman Foster, bass-baritone; Bamberg Symphony, Jascha Horenstein conducting. (Vox PL 9100, \$5.95)***

Norman Foster is a native of Boston, and after completing his studies at the Boston Conservatory, he sang for five years in New England with the Opera Theater of Boris Goldovsky, besides touring in recital and appearing with orchestras. In 1951, he went to Europe to pursue his operatic studies and enlarge his repertoire. He has been heard in Austria and Germany. His performances in these Mahler cycles are marked by emotional warmth, a thorough understanding of the texts, and solid vocalism. The voice is pleasing in quality and well projected. Mr. Horenstein and the orchestra give sensitive performances of the complex and all-important accompaniments. —R. S.

MAHLER: Symphony No. 1, *Vienna Philharmonic*, Rafael Kubelik conducting. (London LL 1107, \$3.98)****

Having heard Mr. Kubelik conduct this symphony with another orchestra much less persuasively, I am not quite sure whether he is inspiring the Vienna Philharmonic or whether the Vienna Philharmonic is inspiring him in this recording, but at any rate the results are impressive. Not only is the music excitingly played, but it is superbly recorded. —R. S.

Miscellany

LISZT: "Totentanz". CHOPIN: Andante Spianato and Grand Polonaise Brillante, Op. 22; Krakowiak, Rondo, Op. 14; Variations on "La ci darem la mano", Op. 2. Orazio Frugoni, pianist; Pro Musica Orchestra, Hans Scharowsky conducting. (Vox PL 9030, \$5.95)***

I have never been able to understand the disparagement of lesser works by great masters, simply because they are not mature masterpieces. None of the works played by Mr. Frugoni in this album is among Chopin's greatest or most imposing, but who else could have written them? Where else could we find this peculiar blend of melodic freshness, harmonic originality, and elegance? The opening of the Krakowiak alone is one of the most haunting things in music. Mr. Frugoni plays with bravura and considerable refinement, if not with breathtaking poetry. The orchestra is also excellent. The performance of the curious Liszt tone poem for piano and orchestra is solid and brilliant, although it could be more macabre. —R. S.

DVORAK: "Legenden", Op. 59. Little Orchestra Society, Thomas Scherman, conductor. (Columbia 3ML-4920, \$3.98)***

Rather undeservedly neglected today, this work is in the familiar romantic, moodily sentimental manner of the composer. Some of the episodes are lighter, and a few are indeed bewitching in their rhythmic grace, winning melos, and Slavonic folk suggestions. Unfortunately, although the liner notes give the history of Dvorak's various works in this genre, they supply nothing about the descriptive content of the various selections. The performance by the virtuosic Little Orchestra Society under Mr. Scherman's baton is smooth and rich-toned. —R. M. K.

Alpine, the chorus and orchestra perform it with stirring conviction on this recording. The work is sung in English, with admirable clarity and diction.

The "Peacock" Variations were written in 1938 for the 50th anniversary of the Concertgebouw Orchestra of Amsterdam, in 1939. They are rather tiresome, for all their bright orchestration and Hungarian spice. Mr. Solti conducts them brilliantly, however. —R. S.

SACRED AND SECULAR CHORAL WORKS. Augustana Choir, Henry Feld, conductor. (RCA Victor, LBC 1075, \$2.98)***

In this album, the Augustana Choir sings Brahms's motet, "Thy Servant Is Downcast"; Bach's duet, "We Hasten With Diligent Footsteps" (from the Cantata No. 78); an arrangement of Wagner's "Träume"; an arrangement of "Sheep May Safely Graze", from Bach's "Birthday" Cantata, "Was Mir Belagt"; "God Be In My Head"; Kodaly's "Hymn to King Stephan"; Dvorak's "Grief" (edited by Woodworth); Bach's "Thou Guide of Israel", from Cantata No. 104 (in the Davis arrangement); a traditional French "Carol of the Drum"; and Richard Donovan's arrangement of "Jacques, Come Here". The singing reveals excellent training, though the choice of repertoire is open to criticism. (Wagner's "Träume" is not for sober young Lutherans). One would like to hear this choir in music better suited to its character and talents. —R. S.

VICTORIA, TOMAS LUIS DE: Missa pro Defunctis; Magnificat IV Toni. Choir of the Choral Academy, Lecco, Italy, Guido Camillucci, conductor. (Vox PL 8930 \$5.95)***

One of the great masters of the Late Renaissance, Victoria (Italian: Vittoria) was a Spaniard, born about 1548, who studied in Rome, was ordained a priest there and succeeded Palestrina (with whom he probably studied) as *maestro di cappella* at the Collegium Romanum. Victoria's reputation is second only to that of Palestrina in choral music for the church of that epoch. Much of his work is characterized by austerity and darkness of mood, of which the present mass and magnificat are good examples, although they are not the finest of his works. The a cappella singing of the Lecco choir is sure, translucent and of pleasing quality. The choir and its conductor are to be commended upon their good work in resurrecting much valuable music of the 16th and 17th centuries.—R. E.

KEY TO MECHANICAL RATINGS

****The very best wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

*** Free from all obvious faults, differing only slightly from above.

** Average.

* Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

notes on the individual works contain much valuable material, and all piano students should go through the Two-part Inventions bar by bar and phrase by phrase with his analysis before them.

Mr. Friskin is most persuasive in his playing of the French Suites, in which he achieves a fluency, verve, and emotional freedom not always present elsewhere. The Two-part Inventions are also performed with complete lucidity and logic. In the more grandiose and impassioned music, such as the Chromatic Fantasia and Fugue, one senses the schoolmaster more than the inspired poet. But even then, the playing is firmly shaped and considered; the contrapuntal scheme is invariably clear. The piano sound is good, but there is enough hum recorded in the grooves to be an annoyance in a low-level recording such as this. —R. S.

Project in Work

CRESTON, PAUL: "Invocation and Dance", Op. 58. VILLA-LOBOS, HEITOR: "Dawn in a Tropical Forest". STEVENS, HALSEY: "Triskeleion". Louisville Orchestra, Robert Whitney conducting. (Louisville Orchestra LP Commissioning Series LO1-545. By Subscription)***

On page 7 of the Feb. 1 issue of *MUSICAL AMERICA* will be found an article called "Louisville Assesses Results of Rockefeller Grant" which tells of the heartening achievements of this unique project for commissioning and recording works by contemporary composers throughout the world. An application blank for a subscription to the series of recordings is included with the recordings.

Of the three works in this album, excellently performed and recorded, the "Triskeleion" by Halsey Stevens is outstanding. The composers have provided their own program notes and Stevens explains that his title, "which identifies a figure or device composed of three branches radiating from a center, here signifies the relationships that exist between the movements, and especially between the introductory section of the work and the three movements that follow".

In the character of its closely-knit structure, in its rhythmic power and inventiveness (which culminate in the dance-like finale), and in its general conception, this music reminds one of Bela Bartok, of whom Stevens has written a biographical and musical study. But it is by no means a literal imitation of Bartok's style or idiom. Stevens thinks, feels, and composes for himself. Not the least of the virtues of this stimulating work is its independence from hackneyed, non-musical associations, which are all too apparent in the Villa-Lobos piece, and, to a lesser extent, in the Creston work.

Paul Creston has probably never written a more resourcefully scored, rhythmically "bouncy", and energetic work than his "Invocation and Dance". Its opening pages are fascinating in color, and the ensuing dance section is wonderfully uninhibited. Hence, I regret the necessity of confessing that I find the musical materials commonplace and much of the sound and fury of the piece synthetic. Many listeners will be carried away by the brio of the music, I am sure, and will not trouble themselves overmuch about the intrinsic quality of the composition. Whether this work is really strong and vital or not, it is hugely entertaining, and the day is happily long since past when that quality would be held against it!

The trouble with "Dawn in a Tropical Forest" is that it is not entertaining though it tries very hard to be so. We have heard far too many dawns in tropical forests exactly like this one to enjoy them any more. Villa-Lobos himself has written superb nature-poems and other works

reflecting the landscape and folklore of Brazil. But this piece is a tissue of clichés which could have been dashed off in Hollywood by almost anybody for one of those tropical sequences (in color) that are so popular these days as an exotic background for the exhibitions of lust and violence that pass for entertainment in the cinema factories.

The purchaser of this album will obtain at least two works that I am sure he will enjoy, and he may like the Villa-Lobos, also. The importance of the Louisville project cannot be overestimated. It deserves the support of everyone. —R. S.

Cello Tour

HINDEMITH: Sonata for Cello and Piano, Op. 11, No. 3. Janos Starker, cello; Leon Pommers, piano. BARTOK: Rhapsody No. 1. WEINER: "Lakodalmas" (Hungarian Wedding Dance) for cello and piano, transcribed from Serenade for Orchestra, Op. 3. Janos Starker, cello; Otto Herz, piano. (Period SPL 715, \$4.98)*** "ROUND THE WORLD WITH JANOS STARKER. Vol. 2—Music of France. DEBUSSY: Sonata for Cello (1915). RAVEL: Pièce en forme de Habanera (arr. Bazelaire). FAURÉ: "Après un rêve" (arr. Casals). "Papillon", for cello and piano, Op. 77. POULENC: "Sérénade", No. 8 of "Chansons Gaillardes" (arr. M. Gendron); BREVAL: Sonata in G major (ed. Alfred Moffat). FRANCOEUR: Sonata in E major (arr. A. Trowell). COUPERIN: Pastorale (arr. Cassado). Janos Starker, cello; Leon Pommers, piano. (Period SPL 708, \$4.98)***

Janos Starker, as these albums will reveal to those who do not yet know his artistry, is a superb cellist. Of the two albums, that containing the Hindemith sonata and the Bartok and Weiner pieces is the more impressive. Hindemith's Sonata for cello and piano, one of the six sonatas of his Opus 11 for solo violin, viola, and cello, with and without piano, is a fascinating work in which a highly dissonant harmonic idiom, a strong contrapuntal sense and formal discipline are colored by a romantic emotional intensity that often approaches the rhapsodic. In retrospect, these once-formidable works of the earlier Hindemith seem squarely in the tradition of Brahms, Reger, and the other German classic romantics. But Hindemith brings new life to this tradition. Mr. Starker and Mr. Pommers play the Sonata in inspired fashion. The Bartok Rhapsody, familiar to many in the version for violin, is also gorgeously performed. Of the French album, I prefer the Debussy sonata to the arrangements of songs and somewhat questionable editions of Breval, Francoeur, and Couperin, which sound very 19th century in arrangement and harmonic details. —R. S.

Choral Music

KODALY: "Psalmus Hungaricus" (London Philharmonic Choir, with William McAlpine, tenor, soloist); Variations on a Hungarian Folksong, "The Peacock". London Philharmonic, Georg Solti conducting. (London LL 1020, \$3.98)***

Zoltan Kodaly composed his "Psalmus Hungaricus" for tenor solo, chorus, and orchestra, in 1923, in celebration of the 50th anniversary of the union of Buda and Pesth. It is a setting of a paraphrase of the 55th Psalm by the 16th-century poet Michael Veg, of Kecskemet, the town where Kodaly was born in 1882. In the past quarter century this work has proved very popular both in England and in the United States. Its superb choral writing, its dramatic harmonic coloration and rhapsodic quality have endeared it to audiences wherever it was performed. Mr. Solti, Mr. Mc-

RECITALS in New York

continued from page 11



**Witold
Malcuzyński**

his stride with the B minor Sonata. He stressed the poetic rather than the virtuosic aspects of the music and performed it, on the whole, along traditional lines.

The upward sweeping chromatic scales for the left hand in the opening page of the sonata were effectively shaded. In the Largo, the pianist's style of curving a melody and his introspective approach were deeply impressive. While the final Presto was somewhat lacking in fire and propulsive sweep, Mr. Malcuzyński's command of tonal colors, the fluidity of his finger legato, and his deft management of the pedals were used to advantage. His flair for rubato came to the fore in his playing of six mazurkas. The playing of Chopin mazurkas is an art in itself. Few pianists capture their elusive charm, their wayward rhythms (demanding the utmost elasticity of tempo), and their sometimes sinister undertones more magically than Mr. Malcuzyński did in this recital. Nor was there anything stale or glibly virtuosic in Mr. Malcuzyński's handling of the familiar E flat Valse and the hackneyed B flat minor Scherzo. On the contrary, they fell upon the ears like new-born creations.

—R. K.

Una Hadley, Pianist Town Hall, March 20, 2:30

Una Hadley's recital was highlighted by her playing of Kuhnau's "David and Goliath", as arranged by Harold Bauer. The various moods of the eight episodes were captured from the terror of the Israelites to the final rejoicing. The pianist had the technical difficulties under control, and especially memorable was the section dealing with the flight of the Philistines when Miss Hadley produced a silken pianissimo.

The B minor Sonata of Chopin was less successful, though the pianist produced a warm, resonant tone in the trio of the second movement and throughout the third. The first and last movements suffered from lack of physical strength in the climaxes, and both movements were wanting in dramatic fire and tension. The second subject of the first movement seemed conceived note by note rather than by melodic phrase.

The aria section of Vittorio Giannini's Variations on a Cantus Firmus (variations 11-12) was delivered with clarity of texture due to Miss Had-

ley's ability to differentiate tonally between the bass, middle voices, and soprano. The pianist brought the work to a poetic close.

Short compositions by Liszt, Debussy, and Smetana concluded the program. Architecturally they were well conceived, but they suffered from occasional inaccuracies and harsh, jabbed accents.

—F. M., Jr.

Isidor Philipp, Pianist John Corigliano, Violinist Carnegie Recital Hall, March 20

Isidor Philipp and John Corigliano performed Franck's Sonata for violin and piano for the benefit of the fund-raising drive of the Friends of the Philharmonic-Symphony and presented by the Philharmonic Women's Club. The concert opened with the Debussy Quartet, played by Mr. Corigliano and Imre Pogany, violins; William Lincer, viola; and Laszlo Varga, cello. Among those present in the packed house were former pupils of Mr. Philipp, now in his 92nd year.

—N. P.



**Vivian
Scott**

Vivian Scott, Pianist Town Hall, March 20, 5:30 (Debut)

Vivian Scott, the recipient of the annual JUGG Award, proved to be an exceptionally gifted pianist. In a technically taxing program, which included the Chopin Etudes, Op. 25, and the Schumann "Carnaval", Miss Scott performed with an assurance rare in so young a performer. From the opening bars of the Bach-Busoni Organ Prelude and Fugue in D major, it was apparent the Miss Scott possessed a large, resounding tone and a formidable, if not perfect, technique.

The Schumann "Carnaval" was played with great sweep and an understanding of the structure, but with too much of a tonal sameness. The dreamlike mood of "Eusebius" was hauntingly captured, and it was performed with a beautiful, liquid, sensitive tone, as was the "Chopin" section. There is more grace, humor, and depth in the "Carnaval", but Miss Scott gave a convincing reading.

Youthful intensity characterized the performance of the Chopin Etudes. Miss Scott had the physical strength to perform this music without tiring or without hesitancy. Highlights were the poetically delivered middle section of the "octave" Etude and the diabolical humor of No. 4, in A minor. The etudes in thirds and sixths and the opening and closing sections of

the one in octaves were taken at too rapid a tempo, and clarity was sacrificed. Miss Scott's performances of Swanson's Sonata and "The Cuckoo" again revealed her technical facility in light brilliant figurations. All in all, this was a debut of high quality.

—F. M., Jr.

Rudolf Serkin, Pianist Carnegie Hall, March 23

Mr. Serkin's warm and personal playing of the Bach Fugue in A minor opened this recital, which, as it gathered momentum, fulfilled its promise of becoming one of the highlights of the season. Mr. Serkin, whose formidable command of technique was entirely at the service of a penetrating musicianship, played Beethoven's "Appassionata" Sonata with such unity that the tension generated could find its resolution only in the final chord. And Brahms's Variations and Fugue on a Theme of Handel have probably never found a more eloquent reconciliation of their lyricism and intellectuality.

Schubert's Sonata No. 15, in C, which Mr. Serkin played after the Bach Fugue, is a challenge to the interpreter and resistant to efforts to pull it into a unity. Yet here was another evidence of Mr. Serkin's power to transfigure everything he plays. His range of dynamics was never exhausted, and his phrasing, meaningful and expressive, unfalteringly shaped a completely integrated structure of sound.

The "Appassionata" revealed Mr. Serkin at his best. His interpretation was a magnificent effort to express more and more within the requirements of a given structure. The expression was there, and also, miraculously, the discipline.

Brahms's Variations and Fugue on a Theme by Handel were played on the same expressive level, never faltering, always beautifully clear in detail, compelling in their momentum. —J. S.

Bennington Composers Kaufmann Auditorium, March 23

The second concert of the Bennington Composers Conference series offered four stylistically different contemporary works, three of them New York premieres, all distinctively performed. Cardon Burnham, Jr., presented his Partita, with Max Pollikoff, violin; George Finckel, cello; and Lionel Nowak, piano. The opening Sonata is packed with syncopated rhythms, pleasant tunes, pungent harmonies. The March caprice is jokingly macabre; the Arioso is more or less a lyric duet with the piano outlining block chords. The Finale-allegro is a rollicking section with a simple tune underneath it all. The work has motion, is written with a talented and experienced hand, and comes off with unassuming glee.

Robert Pitton's Suite for Piano is probably the loudest piano piece ever written, but what the composer has in mind has its own validity. The Toccata begins the tension in the bass with a tremolo and disjunct staccato notes in the upper register building up to a fierce climax. The Theme—variations—finale compounds clusters, chromatic scales, an off-beat waltz, and ends with a series of chords that get so loud

that the composer, for a climax, has the pianist smack the keys with his elbows and follow with his forearm over most of the keyboard. The final movement is a three-part construction on three notes. The composer seemed pre-occupied with sound for its own sake, repetitive insistence, and varieties of intensity to the exclusion of many other important musical values. Mr. Nowak did a spectacularly heroic job in performing it.

Louis Calabro's one-movement Sonata for Violin and Piano (Mr. Pollikoff and Mr. Nowak) has been heard before. Though there are many short-phrased sections that tend to give a discontinuous effect, the piece has a strongly carved profile and is tastefully wrought. It was sensitively performed.

Burrill Phillips' "Informal Conversation" for two violins (Mr. Pollikoff and Gerald Gelbloom) and two violas (George Grossman and Joseph Glassman) boasts long winding melodies, a rich texture, and a piquant harmonic idiom. It proved an amusing, breezy closing work.

—M. D. L.

Josette and Yvette Roman, Duo-Pianists Town Hall, Mar. 23

Returning to Town Hall after an absence of five years, the comely French sister-team of Josette and Yvette Roman presented a delightful



**Josette
and Yvette
Roman**

evening of two-piano music. They played with a perfectly free-and-easy co-ordination and with a clean-cut technical delivery enlivened by vivacious rhythms and no little tonal warmth.

John Christian Bach's sparkling Sonata in C was delicately etched, while Saint-Saëns' dated Variations on a Theme of Beethoven were given a performance that was as smooth and polished as a billiard ball. The sisters mooned a bit unduly over the "Four Sketches" that Robert Schumann wrote for a single piano equipped with a pedal-clavier like an organ, but it was a tonally beautiful performance, even though the arrangement was overly thickened. The "Berceuse et Tarantelle" by Roman Maciejewski and the Suite in Four Movements by Jacques Castède, which were written for the Roman sisters and which were given first New York performances, are effective, agreeable, unpretentious. Maciejewski's music is along French impressionist lines, Castède's more in the nature of sophisticated café-society music. The final Samba of the Suite is a rousing number, and the pianists' rhythm here was irresistible. They ended their recital with a tour de force of their own making—a tan-

(Continued on page 25)

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OPERA at the Metropolitan

continued from page 7

Tristan und Isolde, March 12

Bernd Aldenhoff, singing his first Tristan at the Metropolitan, offered a performance in which the whole equaled more than the sum of the individual parts. His basically ingratiating voice was seldom properly focused; his movements, dramatically correct, seemed those of an automaton, except in an impassioned third act. Yet the net effect was listenable, for Mr. Aldenhoff had obviously been schooled in the best traditions of the part. With the current dearth of good Wagnerian tenors, a performance that does not seriously offend the ear and eye is reason for gratitude. Rudolf Kempe conducted; and the cast also included Astrid Varnay, as Isolde, Blanche Thebom, as Brangäne; Jerome Hines, as King Marke; and Josef Metternich, as Kurvenal. —R.A.E.

Carmen, March 16

Although she has sung the role with the Metropolitan on tour as well as with the companies of San Francisco and Cincinnati, this was Blanche Thebom's first "Carmen" at the Opera House. She acquitted herself with characteristic flair. She was in excellent voice, and the succession of unparalleled arias allotted to his heroine by Bizet emerged with sensuous beauty, artful shading, and—except for one or two whoops left over from Miss Thebom's more familiar tilts with Wagnerian orchestration—admirable control and refinement of style. The role took on fresh nuances and added vitality through her well-thought-out and sometimes highly individual bits of business and vocal inflection. In fact, if any criticism has to be made, it is only that this Carmen seemed too thoughtful, too patterned. Having relaxed a bit in her interpretation, the singer proved especially effective in the crucial third-act card scene.

Robert Merrill was well cast as Escamillo, though one might have wished for a little less reliance on vocal mannerisms in his expression of the role's fatuous character. Kurt Baum as Don José revealed once more a tenor of pleasing quality employed with an impatience of detail and proportion hardly appropriate to French opera. Some of the most tasteful deportment of the evening, vocally and otherwise, was provided by Nadine Conner and Clifford Harvuot, heard in the respective roles of Micaëla and Morales for the first time this season. Max Rudolf conducted with high spirit and loose rein. —F. M.

Aida, March 13

Giulio Gari made an unexpected appearance as Radames in this performance—his first in the role at the Metropolitan—replacing the indisposed Kurt Baum. Mr. Gari had previously sung the role here with the New York City Opera. If the tenor's voice was a shade small for the house in this particular score, Mr. Gari never made the mistake of trying to force it beyond its natural capacities. His singing had a creditable ease and warmth, particularly in the early "Celeste Aida," and took on considerable dramatic accent in the Nile scene. At all times the phrasing was idiomatic. It represented some of the best work contributed by Mr. Gari since he moved downtown to the 39th Street opera house.

Herva Nelli's Aida, beautiful of voice, earnest in intention, variable in achievement, was more often better than not, with many phrases of floating loveliness. Nell Rankin's Amneris showed advances over previous performances, more strongly outlined both in acting and singing. The luxurious voices of Ettore Bastianini,

as Amonasro, and Jerome Hines, as Ramfis, gave a decided lift to the performance, in which Luben Vichy (the King), James McCracken (the Messenger), and Margaret Roggero (the Priestess) also took part. Fausto Cleva conducted. —R. A. E.

Faust, March 22

Giuseppe Campora, singing his first Faust at the Metropolitan, strengthened the impression he had already made as one of the most valuable recent additions to the company's roster. The young tenor had a pleasing appearance and an assured but modest manner; what is more to the point, he possessed a beautiful voice. Although not very big, it was capable of all but the most forceful dramatic accents, and in a predominantly lyric role such as this one it sounded fresh, clear, and—except in low-lying passages—full enough. Mr. Campora's technique was admirable. In the Garden Scene, moreover, he showed a sensitivity to the text and a capacity for expressive shadings of tone and inflection that all too rarely go hand in hand with impressive natural equipment. If not an exciting singer, he was an extremely persuasive one.

The tenor had an ideal partner in Nadine Conner, whose light, true, tasteful soprano made the most of Marguerite's lyrical moments. In the small but dramatically exacting part of Siebel, Rosalind Elias looked fine and sounded even better, although her acting as yet had not the requisite ease or mobility.

George London was heard as Mephistopheles for the first time this season. He acted with customary resourcefulness and sang with his usual suavity of tone and conscientious technique, but somehow the tall bass-baritone seemed out of sorts. If his Mephisto had a demonic edge, it lacked the supreme *savoir-faire* demanded of the character, particularly in Rolf Gérard's top hat and tails. Furthermore, Mr. London was not always abetted by the tempos chosen by conductor Kurt Adler, who took the third-act serenade, for instance, at a pace that removed any possibility of its sounding saucy. Conversely, the music depicting the ride to the Brocken and back, in Act IV, proceeded at such a gallop that the strings were forced to leave quite a few notes behind.

Others in the cast were Frank Guarrera, a resonant Valentin; Thelma Votipka; and Osie Hawkins. —F. M.

Arabella, March 24

Two cast changes marked the fifth performance of Strauss's enchanting opera. Giulio Gari, as Matteo, produced agreeable tones for a role that lies dangerously high, but he did not inject much life into the character. Laurel Hurley had more success with Fiakermilli, in which she hurdled the difficult coloratura music with skill, accuracy, and a remarkable understanding of its musical implications. She created a pert, amusing figure, making much of her slightly drunken sympathy for Mandryka in his unhappiness, at the end of the second act. —R. A. E.

Tosca, March 25

Walter Cassel, who sang his first Scarpia at the Metropolitan, on March 8, reappeared in the role in this repetition of the opera. His characterization, which has become familiar at the New York City Opera, had the same admirable qualities in the larger auditorium—the aristocratic bearing; the restrained suggestion of Scarpia's evil nature; the sonorous vocalism. Mr. Cassel's Italian diction was as yet less than ideal. Ger-



Sedge Le Blang

Walter Cassel as Scarpia

hard Pechner's first Sacristan of the year was a wonderfully seasoned performance, amusingly crotchety, first-rate in voice and diction. Zinka Milanov and Giuseppe Campora were the ill-fated lovers; Lorenzo Alvary (Angelotti); Alessio De Paolis (Spoleto); George Cehanovsky (Sciaroni); Calvin Marsh (the Jailer), and Margaret Roggero (the Shepherd) completed the excellent cast. Fausto Cleva conducted. —R. A. E.

La Bohème, March 26, 2:00

Puccini's "La Bohème" had its last performance of the season with this broadcast matinee. Leading roles were sung for the first time this year, however, by Licia Albanese as Mimi, Eugene Conley as Rodolfo, and Frank Guarrera as Marcello, and vocally the afternoon passed smoothly for all three. Miss Albanese saved her energy in the ensemble scenes, notably during most of the second act, but when the occasion demanded she sang with gratifying clarity and intensity. Mr.

Guarrera is temperamentally an ideal Marcello and made up for some of the vigor that was lacking in Mr. Conley's Rodolfo. Jean Fenn also contributed a spirited portrayal as Musetta. The remainder of the cast included Nicola Moscona, Clifford Harvuot, Lawrence Davidson, Alessio de Paolis, James McCracken, and Calvin Marsh. Fausto Cleva conducted. —C. B.

Andrea Chenier, March 26

The hero of this "Andrea Chenier," the last of the season, turned out to be Ettore Bastianini as Gerard. He dominated the performance by virtue of his superb baritone no less than his handsome presence. In other roles the young singer has at times seemed to lack histrionic variety; as Gerard, for which he is well cast, he conveys an intense single-mindedness that is all to the good. Kurt Baum, while neither the most compelling of actors nor the most consummate vocal artisan, acquitted himself well as the poet Chenier in his first attempt of the role at the Metropolitan. His singing reached an impassioned climax in the "Come un bel dì di maggio" of the last act, where the lines were well sustained and tellingly projected. The Maddalena of the evening was Herva Nelli, who likewise sang well, if without much subtlety of color.

The other performers continued to exemplify the benefits of careful casting—Charles Anthony, an impressive spy; Frank Valentino, sturdy and faithful as Roucher; Sandra Warfield, who rose to Madelon's brief big moment; Norman Scott as the sinister prosecutor. Herta Glaz's Countess sounded a bit hoarse, but this did not affect her intelligent conception of the character. In the pit was Fausto Cleva, somehow fresh after conducting "Tosca" the evening before and "La Bohème" that very afternoon. (Continued on page 20)

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OPERA at the Metropolitan

continued from page 19

who kept things moving with as much vitality as the score would allow.
—F. M.

Manon, March 31

Giuseppe Campora added the role of Des Grieux to his characterizations at the Metropolitan, in this presentation. The Italian tenor, who has proved an impressive addition to the opera company's roster this season, as Rodolfo, Cavaradossi, and Faust, was, perhaps, least successful in the Massenet work. It was still a creditable performance, urbanely sung (in a slightly Italianate style) and acted, with that special quality of cohesion between singing and movement that make Mr. Campora's performances a pleasure to watch. The characterization seemed somewhat tentative in the first two acts, but gained in assurance and force from the St. Sulpice scene on.

Ralph Herbert's knowledgeable and lively Lescaut was also new to the Metropolitan stage. Eleanor Steber, Nicola Moscona, Gabor Carelli, and George Cehanovsky were other leading singers in the cast, conducted by Pierre Monteux.
—R. A. E.

Don Giovanni, April 1

In the fifth and final performance of Mozart's opera this season, Jerome Hines portrayed the Don with considerable aplomb and vocal polish. Fernando Corena seconded him admirably as Leporello; the Catalogue aria was one of the high points of his performance, delivered with mock innocence yet satirical bite. Lucine Amara sang with a genuine feeling for dramatic style, and her Donna Elvira achieved tragic stature. Her voice was beautiful in cantilena passages, projected with a moving intensity. Nadine Conner sang her first Zerlina of the season with a lightness and grace that consoled well with this lyric role. Margaret Harshaw brought a little too much of Wagnerian style to the role of Donna Anna, but her voice was secure and well produced. Others in the cast were Luben Vichey as Il Commendatore; Eugene Conley as Don Ottavio; and Lawrence Davidson as Masetto. Max Rudolf conducted, and kept things moving at a satisfactory pace, but with little feeling for nuances of phrasing and tempo.
—J. S.

Other Performances

Performances during the week of March 7 not reviewed above included a "Tosca" on March 8, given as a benefit for the Free Milk Fund, in which Renata Tebaldi made her bow

in the title role, with Walter Cassel singing his first Scarpia. Also appearing for the first time in their roles were Louis Sgarro as Angelotti, Calvin Marsh as the Jailor, and Rosalind Elias as the Shepherd. A student matinee of "Faust" on the 11th had Jean Fenn singing her first Marguerite at the opera house, Arthur Budney his first Valentin, and Thomas Hayward appearing for the first time this season in the title role. The evening performance of "Orfeo" introduced Laurel Hurley as Amor and Shakeh Vartenissian as Un' Ombra Felice. Osie Hawkins sang Montano for the first time this season in the "Otello" of Saturday evening, March 12.

The season's sixth performance of "Otello" on March 17 brought the first Desdemona of Lucine Amara. Louis Sgarro sang the role of the Herald for the first time. A student matinee of "Faust" the following day had Nicola Moscona making his initial appearance of the season as Mephistopheles, and Rosalind Elias singing her first Siebel.

The week of March 21 opened with the second performance of "La Gioconda", in which Blanche Thebom sang Laura for the first time this season. Brian Sullivan undertook the role of Faust for the first time in a student matinee of the Gounod opera on April 1.

On Saturday evening, April 2, three acts from three separate operas were presented in a special non-subscription performance. The omnibus bill opened with the first act of "Madama Butterfly", in which Victoria de los Angeles was heard as Cio-Cio-San, with Mario del Monaco, making his first appearance at the opera house as Pinkerton. Act III of "La Bohème", with Licia Albanese as Mimì and Giuseppe Campora as Rodolfo, was followed by the second act of "Fledermaus", which offered "guest" performances by Miss De los Angeles, Hilde Gueden, Mr. Del Monaco, and George London. Eleanor Steber sang Rosalinda; Roberta Peters, Adele Jarmila Novotna, Orlovsky; Charles Kullman, Eisenstein; and John Brownlee, Dr. Falke. Mia Slavenska was the soloist with the corps de ballet. Tibor Kozma and Pietro Cimara conducted.

Kleiber Deserts East Berlin Opera

BERLIN.—Erich Kleiber, 65, noted Austrian-born conductor, resigned as musical director of the East Berlin opera because the Communist regime

would not give him artistic freedom. The noted opera director and his wife reportedly fled to Cologne.

Mr. Kleiber was a leading attraction in Communist propaganda concerning the reopening on Sept. 4 of the Prussian State Opera House, which was destroyed during the war. This was the second time that Mr. Kleiber had resigned as musical director of the Berlin State Opera. In 1935 he left Germany because of the Nazis; and in 1936 he refused to conduct at La Scala in Milan because he heard that Jews were not permitted to become subscribers.

Mr. Kleiber made his American debut in New York in 1930 conducting the New York Philharmonic-Symphony and has also conducted the former NBC Orchestra. West Berlin opera officials have indicated that they are willing to hire Mr. Kleiber.

Toledo Deficit Cut As Season Ends

TOLEDO.—The complete liquidation of the \$10,000 deficit that had threatened cancellation of concerts was announced by the Toledo Orchestra, as it closed its subscription series on March 23 with a concert performance of "Madama Butterfly" in the Peristyle of the Toledo Museum of Art. Wolfgang Stresemann, who has resigned after six years as the orchestra's conductor, was given an ovation with the principal soloists—Ellen Faulk (Cio-Cio-San), Jon Crain (Pinkerton), Alice Erel (Suzuki), and Robert Kerns (Sharpless).

The orchestra members, through spokesman Alfred Foster, made a gift of appreciation to Mr. Stresemann and his wife at a reception held in their honor following the concert. Mrs. Stresemann, a member of the Toledo Museum music staff, has served four years as chairman and commentator for the Toledo Symphony's junior concerts.

The Toledo Civic Chorus, directed by William S. Hazard, sang the choral sections of the Puccini score. Other solo roles were taken by George Thomas, as Goro; Stanley Kimes, as the Commissioner; Clifford Steele, as the Bonze; and Irene Grabarski, as Kate Pinkerton. The opera was sung in English.
—MILDRED BARKSDALE

Westchester Revives Music Festival

WHITE PLAINS, N. Y.—The Westchester county-wide music festival will be revived for the first time in 17 years on April 19 in the County Center. The 100-member Westchester Philharmonic will be conducted by Simon Asen, and the 250-member chorus led by Harry R. Wilson. Metropolitan opera stars on the program will be Brenda Lewis, soprano; Elena Nikolaidi, contralto; Charles Kullman,

tenor; and Mack Harrell, baritone.

On March 23 the Westchester Philharmonic, under the direction of Milton Forst, performed Verdi's Requiem in the Senior High School at White Plains with Marjorie McClung, soprano; Adriana Knowles, contralto; William Horne, tenor; and Manfred Hecht, baritone. The Philharmonic Society's chorus was trained by Lowell M. Broomall. The same organization will present Bach's B minor Mass at White Plains on May 15.

Educational Institute Begins Recital Series

Alice Christensen, pianist, and Shirlee Emmons, soprano, were presented March 31 in the first of a series of recitals by the Institute of International Education in the Institute's auditorium. The purpose of the series is to present American musicians who have studied abroad on Institute programs or Institute-related foreign students who have come to New York for musical training. Miss Christensen, a native of Denmark, is presently studying at the Juilliard School of Music. Miss Emmons, a native of Wisconsin and a winner of the Marian Anderson Award, studied in Italy on a Fulbright fellowship. Marcia Davenport, novelist, introduced the musicians.

Three Singers Win Auditions of the Air

Winners of this year's Metropolitan Opera Auditions of the Air, announced during the 16th annual award ceremonies of the ABC radio series on March 28, are Louis Quilico, baritone; Madeline Chambers, soprano; and William Lewis, tenor. Mr. Quilico and Miss Chambers received awards of \$2,000 and \$1,250, respectively, and invitations to attend the Metropolitan's Kathryn Long School. Mr. Lewis received a \$750 award. Two special scholarship awards by the Fisher Foundation were also announced on the broadcast, naming Raymond R. Angelich, bass-baritone, and Albert Da Costa, tenor, who is currently under contract with the opera company.

Charlotte Concert Series To Have New Auditorium

CHARLOTTE, N. C.—The Charlotte Community Concert Association will celebrate its 25th anniversary next season. Now in the process of completion is an auditorium, named in honor of David Owens, who was president of Charlotte Community Concert Association for more than two-thirds of its existence. In addition to a 2,500 capacity music hall, the David Owens Auditorium will have a 10,000 seat coliseum. The Community Concert series, which was sold out in three days, will include the Boston Symphony, Ballet Russe de Monte Carlo, Dolores Wilson, Whitmore and Lowe, and Robert Shaw Choral.

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ORCHESTRAS in New York

continued from page 15

Scherman Introduces Meyerowitz Cantata

Little Orchestra Society, Thomas Scherman, conductor. Mattiwilda Dobbs and Mariquita Moll, sopranos; Lawrence Avery, tenor; Max Leavitt. Town Hall, March 14:

"Ach Herr, lass deine lieben Engelein" . . . Franz Tunder
"Robert Herrick Cantata" . . . Jan Meyerowitz
(First United States performance)
Zerbinetta's Recitative and Aria from
"Ariadne auf Naxos" . . . Strauss
"The Impresario" . . . Mozart

Thomas Scherman is almost invariably inspired as a program-maker no matter how pedestrian he can sometimes be as an interpreter. This concert, the final one of the current season, was interesting from first note to last.

Franz Tunder (1614-1667) was the predecessor of Buxtehude at the Marienkirche in Lübeck. His music was not published during his lifetime. Some of it was unearthed two centuries later, in a manuscript collection in the Royal Library at Upsala, Sweden. Max Seiffert published some of these works in the "Denkmäler deutscher Tonkunst". The cantata for tenor (or soprano) with strings and organ performed on this occasion by Lawrence Avery is solid, eloquent music of no especial glow. Mr. Avery sang it expressively, albeit a bit breathily, and Mr. Scherman gave him a plodding accompaniment. The work certainly deserved performance, and from the historical as well as musical point of view it was very rewarding to hear.

Jan Meyerowitz has composed three solo cantatas, using poems by Maurice Sceve, Emily Dickinson (the heroine of his opera, "Eastward in Eden"), and Robert Herrick. His "Robert Herrick Cantata" was written in the years 1949-54. It is a setting of four poems by Herrick, for soprano, accompanied by two flutes, two oboes, two clarinets, two bassoons, two horns, harp, and strings. The first poem is separated from the others by a brief Sinfonia for orchestra. Meyerowitz's music is intelligent, harmonically ingenious in a post-Wagnerian way, and emotionally alive, almost vehement. But it is unsuited to the terse, lyrical, epigrammatic character of the verse and it lacks salient melodic line. The few episodes of vocal display are self-conscious and artificial in effect. Mariquita Moll sang the difficult solo part clearly and forcefully.

Richard Strauss has laid sopranos eternally in debt with his aria for Zerbinetta, in "Ariadne auf Naxos". Mattiwilda Dobbs, who sang it in this concert, is not merely a brilliant vocalist with a naturally lovely voice, but she is a born charmer. She brought to the music a rare wit, refinement, and mischievous allure. Paul Ulanowsky was the impeccable pianist, and the orchestral players were satisfactory if not always scintillating.

The evening closed with a cleverly condensed performance of "The Impresario" by Mozart, one of the most exquisite bits of musical foolery ever written. A new English translation by George and Phyllis Mead was used. Like their translation of the recitative and aria from "Ariadne auf Naxos", it was singable and idiomatic, if not particularly felicitous. The version of the "comedy with music" presented by Mr. Scherman omitted all the characters except the singers and the impresario, thus preserving Mozart's music intact while doing away with much of the original text. The Impresario (ably impersonated by Max Leavitt) explained the situation in rhymed couplets and kept things moving. Miss Dobbs took the role of

Mlle. Silberklang; Miss Moll that of Mme. Herz; and Mr. Avery that of M. Vogelsang.

Mr. Leavitt and his fellow artists succeeded in giving stage illusion to this concert performance. Miss Dobbs sang her aria exquisitely; Miss Moll and Mr. Avery were also excellent, if less luminous and flexible in technique and tone; and the ensembles were smoothly woven. A special word of praise should go to Mr. Scherman's conducting. The Overture was interpreted with great refinement and delicacy, and the whole work was deftly controlled.

—R. S.



Efrem Zimbalist

Zimbalist Soloist With Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conductor. Efrem Zimbalist, violinist. Carnegie Hall, March 15:

Prelude and Fugue in C minor . . . Bach
(Transcribed by Eugene Ormandy)
Symphony No. 5, in E-flat major,
Op. 82 . . . Sibelius
Violin Concerto . . . Beethoven

Efrem Zimbalist, one of the great violin virtuosos of this century, made his 51st concert appearance with the Philadelphia Orchestra. A few years ago, Mr. Zimbalist decided to retire from the rigors of concert life and devote his full attention to directing the Curtis Institute of Music, but Eugene Ormandy appealed to his friend and colleague to make an exception to his retirement. We have since heard Mr. Zimbalist in Menotti's concerto, the Brahms, and on this occasion, the Beethoven. He offered a warm and personal interpretation of the work which was played with the greatest musical integrity. Mr. Zimbalist chose to slow the tempos and present the score accurately rather than to breeze over the many difficult spots and drop notes on the way. It was a genuine and honest effort of a great violinist past his prime bringing understanding and mellowed artistry to music. The most striking example was the second movement, where Mr. Zimbalist sang with all the inflections of a soprano.

The Sibelius symphony was eloquently performed. Mr. Ormandy conveyed the expansive breadth of the piece with spontaneity and straightforwardness.

—M. D. L.

Dittersdorf Score Introduced Here

Dittersdorf's Symphony Concertante in D major for double bass and viola received its first New York hearing in this concert by the American Chamber Orchestra, conducted by Robert Scholz, in Town Hall on March 15. The two soloists were Stuart Sankey, double bass, and Herbert Feldman, viola. For the orchestra's share, the not particularly interesting work received a vigorous and accurate performance, but the soloists' intonation was inaccurate, and their tone was dull in comparison with the brightness of the orchestra.

Kenneth Smith, bass, was heard in two concert arias by Mozart. Mr. Smith displayed a large, warm voice and a dramatic flair for the music.

but at the beginning his delivery was marred by a tremolo. Bach's "Wachet auf", from Cantata No. 110, was delivered in the appropriate heroic manner and with great flexibility in the florid passages, but the German diction of Wolf's two songs, "Auf ein altes Bild" and "Anakreons Grab" was not clear.

The orchestra contributed Handel's Sinfonia to Act III of "Solomon", Roussel's Sinfonietta for Strings, Op. 52, and Mozart's "Linz" Symphony. The Handel and the Roussel received clean-cut, well-balanced performances, and particular care was taken to maintain individuality among the various orchestra sections. The first three movements of the Mozart, however, refused to move, and though the string section was notable for its cleanness of attack, the brass section was weak. It was not until the last movement that the symphony came fully to life and with great clarity of texture.

—F. M., Jr.

Oratorio Society Sings Bach Mass

The Oratorio Society of New York, Frederic Heyne conducting, Jacqueline Willens, soprano; William Lewis, tenor; Elaine Bonazzi, contralto; Chester Watson, bass-baritone; Louis Schaefer, flute; Lois Wann, oboe; Marilyn Wright, violin; Bruce Prince Joseph, harpsichord; Joseph Coutret, organ. Hunter College Auditorium, March 15:

Mass in B minor . . . Bach

The Oratorio Society, which gave its first complete performance of the Bach B minor Mass in New York back in 1927, has consistently approached the Mass, not as a monument, which it is, in a sense, but as a testament, which it is in an even truer sense. Mr. Heyne, who conducted this 29th performance, seemed also to have certain definite ideas about the character of its legacy. Emerging from his performance was a conception of lights and shadows, of mystical contemplation and exultant rejoicing.

In emphasizing the contrasts of tempo between certain sections, Mr. Heyne gained striking but limited effects. Mainly, in excitements of detail, he lost the pulse and momentum of the basic rhythm, which knits the work into one great surge from beginning to end. The "Cum Sancto Spiritu", for example, was taken at such a breakneck pace that the following "Credo" could only seem somewhat disconnected.

Yet there were valuable insights—the "Et resurrexit" surging out of the mysterious modulations of the "Crucifixus" at an accelerated tempo seemed more the absolute, exultant affirmation than ever. The large chorus was handled with skill, and the polyphony suffered as little as possible from its unwieldy size. Soloists and instrumentalists were capable, without ever soaring. Miss Wann's oboe playing supplied perhaps the most sensitive of the obbligatos. The flute was substituted for the horn and violin in the "Quoniam" and "Benedictus" respectively, with a resulting loss of tone color.

—J. S.

Duke Ellington Conducts Symphony of the Air

Symphony of the Air, Don Gillis and Duke Ellington conducting. Duke Ellington and his Band, guest artists. Don Shirley, pianist. Carnegie Hall, March 16:

"Bing Bang Bong"; "Boogie in Brass"; "Lullaby Tango"; "Boddy Sox"; "A Dance Symphony" . . . Gillis
"Night Creature" (First Performance); "New World a Comin'"; "Harlem" . . . Ellington

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(Continued on page 22)

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ORCHESTRAS in New York

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gram "Excursions in Jazz". The closest they came to jazz, however, or what has come to be known as progressive jazz, was in the second half of the program, devoted to the music of Duke Ellington, which brought the composer and his excellent band to the Carnegie Hall stage.

Whatever the merits of combining a jazz band with a symphony orchestra, Mr. Ellington is not timid about his musical ideas and uses dance rhythms and honky-tonk melodies with real skill and vitality. In "Night Creature", an "advanced" work in three sections which he describes as a "tone parallel for piano, jazz band, and symphony orchestra" and which was being performed for the first time here, he stepped down from the podium to fill in at the piano himself. In "New World a Comin'", written in 1943 and already showing the signs of age, the rambling piano part was ably taken by Don Shirley.

Luther Henderson was responsible for the orchestration of these pieces, and though they were cleverly worked out, they still did not answer the question: what to do with the strings in music that basically has no use for them? The shattering climaxes Mr. Ellington's works reach for depend on bright brasses and a strong drummer, and the 100 or so Symphony of the Air players notwithstanding, the Duke's band filled the bill pretty much by itself.

Don Gillis, who is president of the orchestra's parent organization, the Symphony Foundation of America, conducted the first half of the program. His musical contributions proved to be no more venturesome than the Muzak supplied to restaurants and cocktail bars, but he probably does not intend them to be.

—C. B.

An All-Orchestral Program Led by Cantelli

New York Philharmonic-Symphony, Guido Cantelli conducting. Carnegie Hall, March 17:

Overture to "The Siege of Corinth"
Symphony No. 1.....Rossini
Nocturnes—"Nuages", "Fêtes", Debussy
"Daphnis et Chloé", Suite No. 2, Ravel

It is gratifying to enter the concert hall and feel that one's cultural obligations rest solely with the conductor of the orchestra, no eminent soloist, no debutant, no untried new work. The nearest Mr. Cantelli came to a novelty in this program was the Rossini overture, which with the closing piece were his most distinguished efforts of the evening. While he stepped up the tempo of Debussy's "Nuages" a little more than is customary, losing some of the languor that characterizes this music, he dealt handsomely with the Ravel score by slowing his tempos and allowing each instrument its due, even in the final pages that so frequently emerge as only a blur of sound. His reading of the Brahms symphony was dramatically conceived and sincerely expressive, but missed the work's rich contrapuntal underpinning—which is strange, because it was the glowing revelation of this inner movement that inspired Arturo Toscanini's performance during his final season with the NBC Symphony, and Mr. Cantelli owes much to the Maestro. The Philharmonic rarely sounds better than when under the baton of this young conductor. —C. B.

Samuel Barber's Adagio Led by Cantelli

For the Saturday evening program on March 19, Guido Cantelli repeated Rossini's Overture to "The Siege of

Corinth" and Brahms's First Symphony with the New York Philharmonic-Symphony in Carnegie Hall. Samuel Barber's Adagio for Strings and the Moussorgsky-Ravel "Pictures at an Exhibition" completed the concert. Sonorous string sound characterized the Barber, but Mr. Cantelli delivered the work as if he were directing the "Pathétique." Every last inch of emotion was rung out of this music where more simplicity was needed. The Moussorgsky work was given Mr. Cantelli's familiar brilliant treatment, though the "Great Gate at Kiev" was a little hard driven. Highlights were the "Bydlo", which achieved a thrilling climax, and "Samuel Goldenberg and Schmuyle", in which the humorous elements were clearly brought out. —F. M., Jr.



Kirsten Flagstad

Flagstad Sings With Symphony of the Air

Coming out of retirement—she has not sung anywhere for 16 months—Kirsten Flagstad magnanimously contributed her services as soloist with the Symphony of the Air (erstwhile NBC Symphony) at two gala performances for the benefit of the orchestra at Carnegie Hall on March 20 and 22. Only one concert originally was contemplated, but so great was the demand for tickets that a repetition hastily was arranged. Both were completely sold out.

Already a legendary figure in the history of opera in America, Mme. Flagstad had not been heard in this country in three years, and nobody knew quite what to expect. But when she made her entrance for Sieglinde's "Schläfts du Gast" and "Du bist der Lenz", from the first act of "Die Walküre", the audience rose in a body and accorded her a tumultuous ovation, the like of which I have never seen nor heard in New York. This was as nothing, however, compared to the thunderous approval that followed her singing of these excerpts. The audience clearly was taken by surprise and overwhelming delight. Amid the tides of applause, there was happy laughter, there were tears, and there were hoarse shouts of appreciation.

The old magic was still there! From the throat of this unassuming but poised figure, somewhat stouter and the hair graying now, came those same luminous tones that had crowned her one of the greatest of the latter-day Wagnerians. There was the same serenity, the same amplitude of reserve power, the same majesty of diction and phrasing, the same atmosphere of rapt attention generated by the singer and communicated mystically to the audience that had made her a tower of strength and one of the greatest attractions of the Metropolitan Opera for nearly a decade.

As the all-Wagner program went on, evidence appeared here and there of a slight roughness in the voice, and there were occasional slides to pitch. But these seemed more the result of lack of recent practice than of deterioration. So sound is the Flagstad technique that the years have

barely touched the beauty of her singing. After the Sieglinde music came the five "Wesendonck" songs, which suffered somewhat from slow tempos and, in certain instances, the unwieldiness of the orchestration. The "Liebestod" from "Tristan and Isolde", had all of its old enchantment, and the concluding "Immolation" from "Götterdämmerung" was an unflinching tour de force of one of the most taxing utterances in German operatic literature.

The orchestra was ably conducted by Mme. Flagstad's long-time friend and former accompanist, Edwin McArthur, who was instrumental in bringing her back to America for these performances. In addition to Mme. Flagstad's music, in which he was most sensitive, Mr. McArthur led the orchestra in the Overture to "The Flying Dutchman", the "Good Friday Spell" from "Parsifal", and "Dawn" and "Siegfried's Rhine Journey" from "Götterdämmerung". —R. E.

Philharmonic Chamber Ensemble Kaufmann Auditorium, March 20

Ralph Shapey's Concerto for Clarinet and Chamber Group received its world premiere, with Stanley Drucker as soloist and the composer conducting in this program. Dimitri Mitropoulos led the chamber ensemble, composed of members of the New York Philharmonic-Symphony, in Beethoven's Overture for Winds, Works by Mozart, Brahms, Ibert, and Honegger completed the program. —N. P.

Beethoven Rondo Played By Orchestral Association

National Orchestral Association, Leon Barzin, conductor. Walter Hautzig, pianist. Carnegie Hall, March 22:

Canon and Fugue, D minor.....
.....Wallingford Riegger
Rondo in B flat for Piano and Orchestra.....Beethoven
(First American performance)
Piano Concerto No. 1.....Prokofiev
"Andrea del Sarto".....Daniel-Lesur
(First American performance)
"The Tower of Saint Barbara".....
.....Ingolf Dahl

The National Orchestral Association's program listed Beethoven's Rondo in B flat for piano and orchestra as the first performance in America. Walter Hautzig, the soloist, found the work in the New York Public Library, had the score photostated. (The work was first published by Diabelli in 1829, two years after Beethoven's death, and then was republished by Breitkopf and Härtel in the 1875 edition of Beethoven's collected works.) It is possible the Rondo was originally conceived as the last movement of the B flat Piano Concerto, of which the first version has not been discovered. The work is minor Beethoven, often imitative of Mozart, and has a melodious andante middle section. Though Mr. Hautzig imparted life and sparkle to the performance, the orchestra, under the direction of Leon Barzin, lacked spirit in the tutti. When the rondo theme returned for the last time, Mr. Hautzig's crystal tones portrayed the graceful mood with telling effect.

The pianist performed the Prokofiev Concerto with rhythmic precision and technical brilliance. But there is more than pyrotechnics in this work, and the second movement was lacking in poetic feeling. Here the pianist did not seem to feel the melodic line, which was played with a hard, percussive tone. The final movement lacked spontaneity, both on the pianist's and orchestra's part.

Daniel-Lesur's "Andrea del Sarto" evoked the mood of Klingsor's magic castle with its rapid string figurations, and the contrasting subject had oriental overtones. Dahl's "The Tower of Saint Barbara" lacked melodic and rhythmic interest, and seemed to depend on orchestral colors for its music. (Continued on page 23)

ORCHESTRAS in New York

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sical worth. The program opened with Riegger's Canon and Fugue in D minor, by far the most interesting of the three contemporary works. The orchestra responded well to Mr. Barzin's direction; but, on the whole, it was a passive evening for the group.

—F. M., Jr.

Opera Society Repeats Monteverdi Opera

The American Opera Society devoted its fourth and final performance of the season, in Town Hall on March 22, to a repeat performance of Monteverdi's "The Coronation of Poppea," in the new musical version by Arnold U. Gamson, with a skillful English translation by Chester Kallman. As before, the opera was performed in evening dress, with touches of costuming, and with the use of steps and platforms and special lighting.

Since no one knows exactly how this score was originally performed, we must rely upon the taste and knowledge of those who put modern flesh upon the original skeleton. When Mr. Gamson conducted his version before, it sounded a bit indiscreet in some of its orchestration and harmonization. (I doubt seriously whether the Monteverdi vibrato was as vehement or as lush as Mr. Gamson's massed strings made it; and there were passages that sounded curiously like Puccini. For the piano, unmercifully thumped by a strong-armed young man, there was no excuse whatsoever.) But nonetheless, we owe a debt of gratitude to him for restoring, however faultily, this magnificent opera.

The singers gave dramatically vivid, if vocally uneven, performances. Gloria Lane was again cast as Poppea, but, since she had not expected to perform the role, this time, and was called in at the last moment her lapses of memory were entirely understandable. When she was not struggling to remember, she sang beautifully. As Octavia, Mariquita Moll was sumptuously gowned; her singing was powerful, if somewhat hard in tone quality. Sara Fleming, as Drusilla, was the most flexible of evening's vocalists; the others might well have emulated her ease of delivery.

Donald Gramm, as Ottone, was excellent, both in musical style and dramatic tact. Chester Watson found some of the sepulchral tones of Seneca (who is as great a bore in the opera as he was in real life) difficult to manage, but he sang with dignity. The others in the cast were Albert Da Costa, as the First Soldier; James McCracken, as the Second Soldier; Paul Franke, as Nero; Lawrence Avery, as the Page; Vilma Georgiou, as a Lady-In-Waiting; Nell Tange-man, as Arnalta; and Eugene Brice, as a Guard. The charming little duet between the Page and the Lady-In-Waiting again was one of the highlights of the evening. The chorus, trained by Margaret Hillis, sang capably, and the orchestra responded to Mr. Gamson with a will. —R. S.

Cantelli Concludes Season with Philharmonic

New York Philharmonic-Symphony, Guido Cantelli conducting. Carnegie Hall, March 24:

Aria from Suite No. 3.....Bach
Symphony No. 7.....Beethoven
"Autumn," "Winter" from "The Seasons".....Vivaldi
(John Corigliano, violin soloist)
"The Pines of Rome".....Respighi

Completing his second term as guest conductor of the Philharmonic this year, Guido Cantelli chose another all-

orchestral program, discounting the fact that John Corigliano, the orchestra's concertmaster, was listed as violin soloist in the Vivaldi excerpts. This portion of the program, and Mr. Corigliano's playing in particular, was a highlight of the evening. Mr. Cantelli approached this baroque music rather soberly, for there could have been a lighter spirit and perhaps more humor in his interpretation. But except for one false entrance in the violins, the Philharmonic strings sounded well and played meticulously. The unidentified harpsichordist should also be singled out as having contributed much to the stylistic success of the performance. The Beethoven symphony was distorted by driving tempos in the second and fourth movements and by dynamics that passed from piano to forte with rarely an intermediate stage between, while the Respighi tone poem shimmered and blazed by turns and ended the evening on a happy note for the conductor.

—C. B.



Thomas Schippers

Schippers Bows With Philharmonic

New York Philharmonic-Symphony, Thomas Schippers conducting. Carnegie Hall, March 26:

Overture to "Euryanthe".....Weber
Symphony No. 4.....Mendelssohn
"Deux Images" for Orchestra.....Bartok
Suite from "The Firebird".....Stravinsky

The experience of the opera pit, with its variety of problems and the three-ring-circus attention that the conductor must give it, has been ideal working ground for young Thomas Schippers. For now he comes to the symphonic world a master of stick technique, a musician of taste and highly believable conceptions, with an artistic approach of sensitivity and seriousness. The clarity of his instructions, thorough knowledge of the scores, economy of means, and modesty were impressive.

Mr. Schippers, not yet acoustically at home in Carnegie Hall, had some trouble in balancing the various choirs, especially the brass, which was often too loud. But this should be just a matter of more experience. The Weber overture showed a slight tension in its overpreciseness and shining, hard surface. The Mendelssohn, however, was gratifying in its ease and rippling jocularity, its freshness and dash. The early Bartok score (1910) is an interesting aspect of the composer's development, when he was reacting to the influence of Debussy. Mr. Schippers did especially well in suggesting the quality of improvisation inherent in the piece. And the "Firebird" reading was exceptionally clear.

—M. D. L.

Jolivet Suite Performed By Chamber Orchestra

"Delphic Suite" by André Jolivet received its first American performance in a concert of French chamber-symphonic music, conducted by Harris Danziger, in Town Hall on March 30. The work, composed in 1942, is scored for winds, harp, percussion, and *ondes martenot*. The electronic instrument, performed by Ginette Martenot, emitted wails re-

sembling those of a coyote. The suite, divided into eight movements, depended too much upon exotic tonal effects, which became monotonous. The orchestra gave an exceedingly fine performance of the suite, which could not have been easy to perform.

Opening the program was a suite from Rameau's "Castor and Pollux". The variety of stately and graceful moods of this long suite were captured by Mr. Danziger, and there was some excellent playing by the woodwinds. The second movement of Roussel's Concerto for Small Orchestra, which evoked the nocturnal mood of Ravel or Falla, was atmospherically delivered, but the performance of the work as a whole was too restrained. Milhaud's ballet, "adame Miroir", is an easily comprehensible work. It has some eerie effects, particularly in the section titled "Danse de la Mort et du Matelot", but the music associated with Death seemed too similar to other music that also deals with this subject. Ibert's delightful Capriccio followed like a breath of fresh air.

—F. M., Jr.

Berlin Philharmonic Completes Tour

Berlin Philharmonic, Herbert von Karajan, conductor. Carnegie Hall, March 30:

"Leonore" Overture No. 3. Beethoven
Adagio for Strings, Op. 11.....Barber
Concertante Music, Op. 19.....Blacher
Symphony No. 5.....Tchaikovsky

With this and its concert in the same hall on April 1, the Berlin Philharmonic completed its American tour. A capacity audience was on hand to greet Herbert von Karajan and his

musicians, who had made the first of their three New York appearances on March 1, before an equally enthusiastic throng.

One of the best performances of the evening was that of Samuel Barber's Adagio for Strings. This work was originally the slow movement of a String Quartet in B minor, which Barber composed in 1936. He later expanded it for orchestra, and it was performed by Arturo Toscanini and the NBC Symphony on Nov. 5, 1938. It has proved popular ever since on both sides of the ocean, and it is easy to see why, for it is melodically fresh and emotionally vital. Mr. Karajan shaped its long, sinuous phrases firmly, while being careful not to inhibit the singing freedom of his strings. The composer came to the stage to acknowledge the applause and thank the orchestra.

Boris Blacher's Concertante Music for Orchestra, composed in 1937, is a sort of concerto grosso with jazzy overtones in its rhythmic patterns. It is a clever piece but not clever enough to hold the interest, particularly towards the close, when its shoddiness of material becomes distressingly plain. The orchestra played it a bit nervously.

Mr. Karajan led the "Leonore" No. 3 Overture with a firm hand, but it was in the Tchaikovsky symphony that his brilliant powers came into their own. Though the brasses were strident in climaxes and the winds were not as meticulously clear as the strings, the performance was as remarkable for glowing sonority as it was for rhythmic power and sweep.

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ORCHESTRAS in New York

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of phrasing. One of the conductor's most striking gifts is his ability to use rubato without losing the basic pulse. In the first and second move-

ments this was particularly noticeable.

Three pigeons were released by a youth during the first few minutes of the concert, in the dress circle. Two of them were captured by ushers; the third flew around for a while without interrupting the playing and settled during the second half of the program on the proscenium arch. A Dove of Peace could not have acted more graciously. Outside the hall, demonstrations were held by the Jewish War Veterans, protesting the McCarran-Walter Immigration Act, and by Brit Trumpeldor, a Zionist youth group. —R. S.

Philharmonic Assists In Riverside Organ Dedication

One of the major events of recent years in the organ world was the dedication of the new five-manual Skinner at Riverside Church, New York, on March 30. Assisted by no less notable a body than the full New York Philharmonic-Symphony, conducted by Dimitri Mitropoulos, Virgil Fox, organist of the church, gave a concert of music for organ and orchestra that drew an audience of more than capacity proportions.

Designed under the supervision of G. Donald Harrison of the Aeolian-Skinner Organ Company, Boston, the organ has 275 stops, comprising 10,000 pipes. It is really two organs controlled by a five-manual console located in the apse with the choir. The main organ, housed in chambers flanking the apse, includes a four-manual instrument containing Great, Swell, Choir, Positiv, Solo and Pedal, and an unenclosed Bombarde. The Antiphonal Organ is a complete two-manual instrument located in chambers at the rear of the church where there is also a large Echo Organ.

One of the most brilliant concert and church organists of the day, Mr. Fox chose a program well calculated to show off the more spectacular fea-

tures and the wide coloristic range of the new instrument. Beginning with William Walton's stirring Fanfare, he drew heavily upon the rich romantic and modern literature for organ, including Widor's Sixth Symphony; Howard Hanson's Concerto for Organ, Strings and Harp; Leo Sowerby's "Medieval Poem"; and Joseph Jongen's lushly impressionistic Symphonie Concertante. The sole obeisance to the baroque era was Bach's First Concerto in D minor. Everything was performed with great technical competence, and the organist showed himself in complete command of the intricacies of a formidable instrument. Mr. Mitropoulos and the orchestra gave him meticulous support. On the whole, the two kinds of sound mixed agreeably, although the 32-foot pedal stops occasionally threatened to sweep the orchestra off its feet.

This concert was preceded by a dedicatory recital by Mr. Fox on March 25. —R. E.

Philharmonic Introduces New Jazzband Concerto

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Sauter-Finegan Orchestra, guest artists. Carnegie Hall, March 31:

"Suite Provençale"Milhaud
Concerto for Jazzband and OrchestraLiebermann
(First New York performance)
Symphony No. 3Beethoven

The headliner at this concert was the appearance of the Sauter-Finegan Orchestra with the Philharmonic in the first performance in New York of Rolf Liebermann's Concerto for Jazzband and Symphony Orchestra. As when the work was given its American premiere in Chicago earlier this season, also with the Sauter-Finegan forces, the guests were clad in bright scarlet evening jackets and seated on a dais at the rear of the stage. But the contrasts marking the performance were not ones of haberdashery alone.

The Liebermann work is a concerto only in the broad sense that the symphony orchestra serves a relatively passive function while the jazz orchestra serves an active one, asserting characteristic dance forms in sections entitled "Jump", "Blues", "Boogie Woogie", and "Mambo" and using alterations and off-beat accents in the jazz idiom of unchanging tempo. Alternating with these sections are sequences marked Scherzo and Interludium played by the symphony orchestra alone. The only time that the two orchestras are consistently combined is in the final "Mambo", which for rhythmic intensity and tonal color would doubtless stir the admiration of its original Afro-American sponsors.

Although the concerto does not solve the problem of combining the typical texture of a dance band with that of the larger symphonic ensemble, nor the interpretative tasks of the two types of orchestra, it does make one positive contribution to contemporary music. It does indicate that the 12-tone technique on which it is based has a natural medium in the rhythmic patterns of jazz, just as the row-inspired melodic patterns in this work have a jazz profile that seems entirely natural to them. Viewing the Swiss composer's experimental success in this regard, it is not impossible to foresee that serious composers of dodecaphonic persuasion might attempt to win over some of their bitterest opponents by drawing on jazz sources, and that proponents of what is called progressive jazz, who have already explored realms of "new sounds" with increasing satisfaction, might find one way out of the four-square of jazz forms by way of the 12-tone system.

Needless to say, all concerned went about their assignment with enthusiasm and refreshing vitality, and Mr. Mitropoulos kept both ensembles firmly under control at all times. If there was any difference noted between his reading and that of Fritz



Leo Friedman

Dimitri Mitropoulos and the leaders of the Sauter-Finegan Orchestra discuss Liebermann's Concerto for Jazzband and Orchestra, given by the Philharmonic on March 31

Reiner, which the reviewer knows only via his recent recording with the Chicago Symphony, it was in giving sharper outlines to the sections relegated solely to the symphony orchestra, particularly in the strings. The Sauter-Finegan band, I suspect, needed very little prompting in carrying off its unique role in the proceedings with authentic gusto. —C. B.

Trojans

continued from page 3

Musically, "The Trojans" is not all of a piece. The scenes of Troy do have their penetrating moments, such as the crazy glee of the crowd, Cassandra's wild and desperate warnings, and the eerie music of the tent scene. But the greater Berlioz, passionate, unerringly dramatic and vividly characterizing comes to the fore once the action is transferred to Carthage.

Except that the voices were nearly all quite young, and therefore not of the weight that the years bring, and that the orchestra had to be adjusted accordingly, the performances here were very good. You missed, in places, the large volume of sound that no doubt Berlioz had intended, but the execution was able and musicianly.

Mariquita Moll's Dido was most beautifully and expressively sung, and she had the physical attraction to make the Carthaginian Queen the woman she must be. Arthur Schoep as Aeneas was stalwart, and although he has not yet finished the transformation from baritone to tenor, his singing was flexible, poised and expressive. John McCollum sang superbly, in his resonant tenor, the song of Iopas, and with him (unfortunately not with all the others) every word easily could be understood. Mr. Joyce as Narbal, the noble Pantheas of Robert Gay, Miss Albert's intense Cassandra, the gentle Anna of Judith Kelly, McHenry Boatwright as the Ghost of Hector, and John King's lyrical singing as Hylas were all creditable. As conductor, Mr. Goldovsky succeeded as well as he had as arranger and director of the staging.

Mr. Goldovsky explained in a curtain speech, just before the performance, that 18 months of effort and the willing co-operation of many organizations had gone into this production of "The Trojans". Everyone concerned may well feel satisfaction at the result.

Little Singers of Paris Move to New Office

The New York office of the Little Singers of Paris moved to 119 West 57th Street on March 29.

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RECITALS in New York

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talizing Fantasia on gay Parisian tunes by Offenbach including the famous Can-Can dances. This "Carnival de Paris" may not be art, but it gave the girls a chance to do some exhilarating piano playing. Ravel's "Ma Merè l'Oye" Suite and a dull Fantasia, Op. 11, by Max Bruch were also heard in the program. —R. K.

New Art Wind Quintet Carnegie Recital Hall, March 25

In the last in a series of three concerts, the New Art Wind Quintet (Andrew Lolya, flute; Melvin Kaplan, oboe; Irving Neidich, clarinet; Tina Di Dario, bassoon; Earl Chapin, horn) presented Franz Danzi's Bläserquintett, Op. 56, No. 2; Rossini's Quartet No. 1, in F Major; and Jacques Ibert's Trois Pièces Breves. The lively ensemble gave finely finished performances of these minor, idiomatic, inconsequential works. The two remaining works were New York premieres—Hubert Lamb's "Innocentium Carmina" ("Songs of the Innocents"), with Paul Matthen, baritone, and a fluid, pleasant, well-written Serenade No. 2, by John Verrall. The Lamb piece, a medieval Latin text taken from the "Carmina Burana", is archaic and suggestive of the period in its scoring, but the directional element wanders aimlessly due to its excessive length; also the tessitura for the baritone is dangerously high. Mr. Matthen did what he could in these spots and proved quite artistic with the rest. —M. D. L.

Augustana Choir Carnegie Hall, March 25

The choir of Augustana College, currently touring major cities under the direction of Henry Veld, proved a capable group of young singers led by a practiced musician. The sound they produced was pleasing, the dynamics carefully observed, tempos well chosen. Any failures of effect seemed to be due mostly to a lack of expressive phrasing and diction.

A motet for double choir by Bach opened the program, "Blessing, Glory, and Wisdom." The total balance of the choir was excellent here, and was preserved throughout the program. In the modern works that followed, including Benjamin Britten's "A Ceremony of Carols," and works by Randall Thompson, Granville Bantock, and Arnold Bax, the choir's performance was perhaps most outstanding in Ralph Vaughan Williams' Mass in G. Here, the impressiveness of the setting needed only the simplest and most direct interpretation to make its point.

The chorus closed its program with a final group of songs including "Blessed is the Man" by Rachmaninoff; Kodaly's "Jesus and the Trad-

ers"; "Reveyr venir du printemps," a delightful short work by the Renaissance composer Claude LeJeune; and works by Sjöberg and Grieg. —J. S.

Don Cossack Chorus Carnegie Hall, March 27

Age does not seem to wither nor custom to stale the time-tested plan and popularity of a Don Cossack Chorus concert. For 24 years, the black-booted members of the troupe led by their peppery little conductor, Serge Jaroff, aided by a couple of brilliant dancers, have been traveling up and down the land singing the liturgical chants and folk melodies of old Russia with a polish and a finish that never seem to lose their freshness. The familiar whispered pianissimos, the climactic build-ups, the falsetto singing of the tenors, the rich diapason-like quality of the bass voices, the shoutings and the whistlings, the sharp attacks and the sudden releases, were all again in evidence. The fact that Carnegie Hall was sold-out for the occasion attested to their popularity here. The audience was vociferous in its approbation. —R. K.

League-ISCN Concert Carnegie Recital Hall, March 28

The second concert in the series being offered jointly by the League of Composers and International Society for Contemporary Music was a model of what such events should be. The program was well chosen for diversity and strength of interest and the performances were all first-rate. The evening began with the American premiere of a subtle, beautifully colored Sonata for Violin and Piano, Op. 14 (1952) by Giseler Klebe. This music is formally loose but it never seems aimless or shapeless. Its almost feverish emotional aura is created through its extreme harmonic complexity and delicate instrumentation. The violin part contains fascinating chromatic slides, and the piano part is a network of trills, complicated arpeggios and other figurations. Frances Magnes and David Garvey played it with complete understanding and technical mastery.

Adele Addison, soprano, and James Payne, pianist, then performed a group of five songs, every one of which was deeply moving. "On the Beach at Fontana" (1930) by Roger Sessions is lyrically expressive, for all its leanness of harmony and concentration of melodic line. Aaron Copland's "Dirge in Woods" had its United States premiere. It was written last year in honor of Nadia Boulanger, who celebrated the 50th anniversary of her career as a teacher. The song projects

(Continued on page 28)



POST-RECITAL TEA. Irene Jordan, soprano, is entertained by the Blair County Civic Music Association of Altoona, Pa. Left to right: Mrs. Walter Fickes, assistant secretary and campaign chairman; Adam Baker, treasurer; Esther Barnes, secretary; Max Salmer, Miss Jordan's accompanist; Miss Jordan; Thomas L. Caum, president; Mrs. Earl DeShong, director and campaign chairman; Mrs. Caum. Seated is Mrs. George Potter, director

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Chemjo Vinaver's "Anthology of Jewish Music", a volume of sacred chant and religious folk song of the Eastern European Jews, compiled and edited with loving care, represents a tremendous amount of work. It is provided with original annotations and a commentary in both English and Hebrew. The beautiful drawing on the jacket and frontispiece was donated by Marc Chagall in memory of his late wife, the writer Bella Chagall. The anthology is published by Edward B. Marks Music Corporation.

Mr. Vinaver was born in Warsaw, Poland, in 1900, of a Chassidic family, and studied music in Berlin. In 1938, he came to the United States, where he founded the Vinaver Chorus in New York and soon made an excellent reputation for himself and his singers. The idea for this anthology was conceived by the late Hayim Greenberg, head of the department of education and culture of the World Zionist Organization, and Mr. Vinaver has dedicated it to his memory.

The Jewish Agency of Palestine granted Mr. Vinaver a special fellowship to work on this collection. Much of the material was acquired through first-hand notation. Many of these were made in New York, with the help of Jewish immigrants who remembered the chants and melodies from their childhood days in the old country. Others were collected in Eastern Europe, Germany, and Palestine. Mr. Vinaver has also used manuscript collections and some printed material.

The main divisions of this anthology, which runs just over 300 pages, are: Biblical Cantillations, Prayer Chants of the Synagogue, Psalms, Sabbath Hymns, and Chassidic Nigunim. Since most of the music has not been hitherto recorded or published, it has the added appeal of novelty. Mr. Vinaver points out that this volume is merely a signpost towards a whole series, which should record and preserve the treasures of traditional Jewish music.

The notes on the individual chants and other songs are packed with interesting information, and the book

should appeal to interested laymen quite as much as to professional musicians.

Modern and Classic Duos for Strings

René Bernier's Sonatine for Violin and Viola, issued by Cranz, is not particularly striking as music, but it offers the two players some effective writing. Its three movements are compact and well contrasted in mood and texture. It would be useful for advanced students both technically and musically, for it is written in a fairly sophisticated harmonic idiom, and the double stops alone form a stimulating challenge.

Teachers and amateurs alike will delight in the 12 English Folk Songs simply arranged for two violins by Sydney Twinn from melodies collected by Cecil Sharp. They could be played also by wind or brass instruments. They are issued by Novello. C. F. Peters has issued, in the Collection Litolf, Mozart's 12 Duos for Two Violins, in three volumes, arranged from various works, and Pleyel's 3 Grand Duos for Violin and Viola, Op. 69.

Hitherto Unpublished Mendelssohn Violin Work

Having introduced the hitherto unpublished and unplayed Violin Concerto in D minor by Mendelssohn, in 1952, Yehudi Menuhin has now brought out a recently unearthed Sonata for Violin and Piano in F major, which, like the concerto, has been issued in his edition by C. F. Peters. Both of these works are well worth preserving and performing, quite apart from the fact that they bear an illustrious name. As Mr. Menuhin points out in his foreword to the sonata, this work, completed in June 1838, represents Mendelssohn in his maturity, whereas the concerto was a youthful product. Not only is this lively music suited to the concert hall, but it is admirable material for advanced students, reflecting the composer's skill in writing for the violin as well as his strong sense of form.

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Orchestral Scores

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ENESCO: First Rumanian Rhapsody. (Southern)
SIBELIUS: Andante Festivo, for Strings. (Southern)

New Jersey Choral Group Heard in New Easter Work

MONTCLAIR, N. J.—The Oratorio Society of New Jersey, directed by Clarence Snyder, was heard in the first performance of Frank Scherer's "Choral Contemplation on the Crucifixion" on Sunday evening, March 27. Mr. Scherer has for 30 years served as organist and choirmaster at St. Luke's Church in Montclair. His Easter work was accompanied in this program by three Bach chorales and Brahms's "Song of Destiny".

Roem and Rogers Operas Scheduled

The first performance of Ned Roem's "A Childhood Miracle" and "The Nightingale" by Bernard Rogers

First Performances in New York Concerts

Orchestral Works

Barati, George: "Configuration" (American Symphony, March 18)
Beethoven, Ludwig van: Rondo in B flat for Piano and Orchestra (National Orchestral Association, March 22)
Bilotti, Anton: "Joan of Arc" Suite (American Symphony, March 18)
Daniel-Lesur: "Andrea del Sarto" (National Orchestral Association, March 22)
Dittersdorf, Karl von: Symphony Concertante, D major, for Double Bass and Viola (American Chamber Orchestra, March 15)
English, Granville: "Mood Tropicale" (American Symphony, March 18)
Freed Isadore: "Festival" (American Symphony, March 18)
Insler, Stanley: "Sketch" for Strings (American Symphony, March 18)
Jolivet, André: "Delphic" Suite (French Chamber Symphonic Music, March 30)
Krenek, Ernst: Double Concerto for Violin, Piano, and Small Orchestra (Maro and Anahid Ajemian, March 9)
Mills, Charles: Prologue and Dithyramb for String Orchestra (Manhattan School of Music, March 8)
Riegger, Wallingford: "Music for Orchestra" ("Music in the Making" Series, March 27)
Santini, Dalmazio: "The White Peaks of Forca" (American Symphony, March 18)
Surinach, Carlos: Doppio Concertino for Violin, Piano, and Orchestra (Maro and Anahid Ajemian, March 9)
Weill, Kurt: Concerto for Violin and Orchestra, Op. 12 (Maro and Anahid Ajemian, March 9)

Dance Scores

Barber, Samuel: "Adventure" (John Butler Dance Theater, March 16)

Chamber Works

Burnham, Cardon: Partita (Bennington Composers, March 23)
Lamb, Aubert: "Innocentium Carmina" (New Art Wind Quintet, March 25)
Phillips, Burrill: "Informal Conversation" for two violins and two violas (Bennington Composers, March 23)
Rapoport, Eda: Quintet for Strings in One Movement (Composers Group of New York, March 22)
Shapley, Ralph: Concerto for Clarinet and Chamber Group (Philharmonic Chamber Ensemble, March 20)
Verrall, John: Serenade No. 2 (New Art Wind Quintet, March 25)

Violin Works

Klebe, Giseler: Sonata for Violin and Piano, Op. 14 (League of Composers—ISCM, March 28)

Viola Works

Bach, K. P. E.: Sonata for Viola and Piano (William Primrose, Rudolf Firkusny, March 26)
Robb, John: Concerto for Viola and Orchestra (Composers Group of New York, March 22)

Piano Works

Castède, Jacques: Suite for two pianos (Josette and Yvette Roman, March 23)
Cumming, Richard: Prelude, Adagio, and Toccata (Composers Group of New York, March 22)
Maciejewski, Roman: Berceuse et Tarentelle for two pianos (Josette and Yvette Roman, March 23)
Pittor, Robert: Suite for Piano (Bennington Composers, March 23)

Songs

Copland, Aaron: "Dirge in Woods" (League of Composers-ISCAM, March 28)
Craig, William: "Lines in September", "When I Set Out for Lyonesse" (Gayle Pierce, March 13)
Dworkin, Judith: Song Cycle for Mezzo-soprano (Composers Group of New York, March 22)
Kay, Ulysses: "Three Pieces After Blake" ("Music in the Making" Series, March 27)
Lambert, Cecily: Three Songs for Soprano and String Quartet (Composers Group of New York, March 22)

Choral Works

Meyerowitz, Jan: "Robert Herrick" Cantata (Little Orchestra Society, March 14)

will be presented by Punch Opera at Carl Fischer Hall next month. The double bill, representing the company's fifth and sixth New York opera premieres, will be given on four evenings, May 10 through May 13. Roem's "A Childhood Miracle" is based on Hawthorne's "The Snow Image", the Rogers work on "The Emperor and the Nightingale" by Hans Christian Anderson. Nelson Sykes is general director of Punch Opera, and Rex Wilder is music director.

Music in the Making Series Continues

Wallingford Riegger's "Music for Orchestra" and Ulysses Kay's "Three Pieces after Blake" received first performances March 27 in the "Music in the Making" series at Cooper Union. David Broekman conducted, and Shirlee Emmons was soloist in the Kay work. Dana Suesse's "Concerto Romantic" was performed with the composer at the piano. Miss Emmons and Robert Goss sang in excerpts from Douglas Moore's opera "Giants in the Earth".

American Symphony Presents New Works

Three American works received world premieres on March 18 in Hunter College Assembly Hall in a concert of the American Symphony of New York, led by Enrico Leide. The compositions were "The White Peaks of Forca" by Dalmazio Santini, winner of the National Composition Contest; Anton Bilotti's suite, "Joan of

Arc"; and Stanley Insler's "Sketch" for strings. "Configuration" by George Barati, conductor of the Honolulu Symphony; "Mood Tropicale" by Granville English; and Isadore Freed's "Festival" were all heard in New York for the first time. William Schuman's "Circus" Overture and Samuel Barber's Adagio for Strings completed the program. Mr. Santini, of Larchmont, N. Y., received a \$500 award for his entry in the contest, which had been sponsored by Mr. Leide.

Roanoke Hears Choral Work

ROANOKE.—Nathaniel Dett's "The Ordering of Moses" was performed on Feb. 28 by the Roanoke Symphony and a 500-voice choir, under the direction of Gibson Morrissey. Soloists included Florence Vickland, soprano; Thilde Beuing-Edele, contralto; Hartwell Philips, tenor; Jack Wimmer, baritone; and James Reynolds, bass. Frank's "Psyche" opened the program.

Manhattan School Orchestra At Rogers Auditorium

Charles Mills's "Prologue and Dithyramb for String Orchestra" received its first performance by the Manhattan School Orchestra, under the direction of Jonel Perlea on March 8. Rachmaninoff's Rhapsody on a Theme of Paganini was also performed, with Robert Goldsand as pianist. The program was completed with works of C. P. E. Bach, Sibelius, and Ibert.

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Works by Prokofieff, Warren, Foss, Tansman Introduced on West Coast

Los Angeles

ONE of the finest performances of the orchestral season was Bruckner's Seventh Symphony in E major, as played by the Los Angeles Philharmonic under Alfred Wallenstein's direction on Feb. 24-25. With such tonal luster was the work invested—aided by four Wagnerian tubas borrowed from the New York Philharmonic-Symphony—and with such deep comprehension did the conductor reveal its characteristic qualities that its hour long duration became far more a pleasure than a trial. Zino Francescatti offered a brilliant but rather charmless account of Lalo's "Symphonie Espagnole" to complete the program.

Prokofieff's Symphony No. 7 received a first local hearing under Mr. Wallenstein's direction at the concerts of March 10-11, achieving more of a popular than a critical success, for its blatant trivialities hardly seemed worth the effort involved. Benno Moiseiwitsch was the soloist in Rachmaninoff's Piano Concerto No. 2, now and again releasing the work's soaring lyricism, but attaining only a rather uneasy liaison with the orchestra. Other orchestral works were the Scherzo and March from Prokofieff's "The Love for Three Oranges," and Rachmaninoff's "Vocalise."

Dame Myra Hess created the biggest furore of the reason by her playing of the Schumann Piano Concerto at the concerts of March 24-25. There was no striving for effect, and the tempos never were selected for excitement alone, but the consistent beauty of tone and the eloquence and subtlety of phrasing held the audience enraptured. Mr. Wallenstein provided an accompaniment of remarkably fine adjustment, and closed the program with a vividly perceptive reading of Debussy's "La Mer". Brahms's Third Symphony occupied the first half of the program.

Foss as Guest Conductor

Lukas Foss appeared as guest conductor at the concerts of March 18-19, representing himself as a composer with his "Song of Songs", listed as Second Biblical Solo Cantata for Voice and Orchestra. As very ably sung by Henny Ekstrom, contralto, this proved to be a work of strong emotional appeal, deftly orchestrated, and difficult but grateful to sing. Mr. Foss produced excellent results from the orchestra in Schumann's Symphony No. 2, in C major, and evoked telling sonorities from Schönberg's transcription of Bach's Prelude in E flat and "St. Anne's" Fugue.

Eleanor Remick Warren's four-movement Suite for Orchestra was given a first performance under Mr. Wallenstein's direction at the concerts of March 3-4. The separate sections are titled "Black Cloud Horses", "Cloud Peaks", "Ballet in the Midsummer Sky", and "Pageant Across the Sky", and convey the scenes suggested with skillful resource, an economical sense of form, and admirable feeling for orchestra color. Elena Niko-



Rothchild

Eleanor Remick Warren and Alfred Wallenstein

laidi was the contralto soloist, bringing her sumptuous vocal powers to bear on "Parto, parto" from Mozart's "La Clemenza di Tito", "Bel raggio lusinghier" from Rossini's "Semiramide", "Gerchter Gott" from Wagner's "Rienzi", and two Greek folk songs arranged by Spathy and Petrides. Mr. Wallenstein offered an enthusiastic version of Schumann's "Rhenish" Symphony and closed with the Overture to Verdi's "La Forza del Destino".

Alexandre Tansman's symphonic oratorio "Isaiah the Prophet", for mixed chorus, tenor solo and orchestra, was given an American premiere in UCLA's Royce Hall on March 12. Franz Waxman conducted the Los Angeles Festival Symphony and the Roger Wagner Chorale, with Louis Calhern as narrator and the tenor solo sung by Richard Robinson. Though expertly contrived, the work failed to make a very deep impression. The choral writing is thick, permitting scarcely any of the words to be understood—a circumstance envisioned in advance by having the narrator read the text before the chorus sings the various sections—and there was little dramatic build-up. Nor was the logic of the long orchestral interludes, including an industrious fugue, easily to be explained. Mr. Waxman directed as if he understood the work thoroughly. —ALBERT GOLDBERG

Fort Worth To Have Permanent Opera

FORT WORTH, TEXAS. — The Fort Worth Opera Association has announced it will form a permanent company for the first time in its nine-year history to produce at least five operas for the 1955-56 season. The only company of its type in the Southwest, the Fort Worth Opera will also give performances in at least two other cities during the year.

The artists for the new company will be selected from competitive auditions held on a nationwide basis, according to James H. Snowden, president of the association. A permanent director and conductor will be chosen by a committee to be appointed, and outstanding New York artists will be invited to appear from time to time.

The company's regular artists will be paid on a regular weekly basis from a season of 20 weeks.

The announcement came prior to the opening of "Martha", presented by the association on late last month, which had Virginia MacWatters, Rosalind Nadell, and Norman Scott singing the principal roles.

Troubadour Tour Benefits Young Artists

The homes of Risé Stevens, Luben Vichey, Isabella Banks Markell, Edwin Hughes, and Mrs. Sterling F. Boos were the ports of call on the "Troubadour Tour", held on March 20 for the benefit of the Young Artists Projects of the New York Federation of Music Clubs. Over 200 patrons of the tour visited the homes, whose owners had opened them for the occasion.

Former recipients of the Young Artists Awards and others were heard in recital at the home of Mrs. Boos. They also contributed their services to a fund that will make possible the continuance of the annual National Federation of Music Clubs award to a promising young artist.

Lhevinne Memorial Scholarship Concert

In honor of Rosina Lhevinne's 75th birthday, which fell on March 28, a concert was given at the Juilliard School of Music on March 15 to launch the Josef Lhevinne Memorial Scholarship fund. Risé Stevens, mezzo-soprano of the Metropolitan Opera, and the Juilliard String Quartet took part in the program, as well as Mme. Lhevinne, who was heard with the quartet in Dvorak's Quintet for Piano and Strings.



Rosina Lhevinne

In addition to presenting two groups of songs and arias, Miss Stevens made an informal speech, recalling her student days at Juilliard, her first performances in opera there, and the compliments and encouragement she received from Josef Lhevinne, who was teaching at the school then.

Former President Harry S. Truman headed the list of honorary patrons of the concert.

Rosina Lhevinne To Return to Coast

LOS ANGELES.—The Los Angeles Conservatory of Music announces that Rosina Lhevinne will return this summer for her ninth annual master class. A member of the Juilliard School faculty for more than 25 years, Mme. Lhevinne has been the mentor of

many leading pianists and teachers. The master classes will be held during the six-week period from July 15 through August 18, with a public recital scheduled for Aug. 19. The annual scholarship memorializing Mme. Lhevinne's husband, the late Josef Lhevinne, will also be offered again.

Argentinian Conductor Signed by Vincent

J. J. Vincent has signed a contract with Juan Emilio Martini, artistic director of the Teatro Colón in Buenos Aires, to represent him in the United States and Canada. Mr. Martini, who has served at the Colón since 1940, where he has conducted Gluck's "Armide", Ravel's "L'Heure Espagnole" and "L'Enfant et les Sortilèges", Massenet's "Thais", and the greater part of the Italian repertoire. Singers who have appeared under his direction there include Renata Tebaldi, Delia Rigal, Rose Bampton, Fedora Barbieri, Mario Del Monaco, Giuseppe Campora, and Nicola Rossi-Lemeni. He has also conducted ballets and concerts at the Colón. As guest conductor he has appeared at the leading opera houses in Peru, Uruguay, Brazil, Venezuela, and Chile.

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OPERA at the City Center

continued from page 5

not conflict with each other in the slightest.

The cast of this new production is one of the strongest that the New York City Opera has ever mustered. Any opera house would have been proud of Phyllis Curtin's performance of the difficult role of Mistress Ford. It contains floriture that would give pause to many a coloratura soprano, yet it calls also for lyric and dramatic singing of a powerful order. Miss Curtin sang every measure with complete assurance. Her voice had a feathery lightness in runs and roulades and a bright, gleaming quality in sustained passages, and her phrasing was impeccable. Furthermore, she acted the role charmingly; her movement was both graceful and dramatically expressive. Here is a young American artist of the first rank.

Equally spirited was Edith Evans, as Mistress Page. With her, as with Miss Curtin, song, action, and speech were thoroughly co-ordinated. Peggy Bonini, as Anne Page, sang her brilliant aria in Act III beautifully, and Jon Crain, as Fenton, looked handsome and sang especially well in piano and pianissimo passages, an achievement which many other tenors might well envy. He was a bit tight-throated in climaxes. The two artists were especially impressive in their duets. The young lovers are much more generously treated by Nicolai than by Verdi, musically speaking.

Although Falstaff does not dominate this work as he does the Boito-Verdi masterpiece, he is a vital figure throughout. William Wilderman (an admirable Baron Ochs, by the way) proved equally adept in this very different role. He was earthy, coarse, boisterous, yet never completely grotesque, and he made Falstaff a lovable old rogue. His singing, too, was flexible and always expressive. As the eternally jealous Mr. Ford, William Shriner created an amusing character, both vocally and dramatically. Leon Lishner was a picturesque Mr. Page. As the lipping suitor, Slender, Michael Pollock presented an hilariously deplorable figure, and John Reardon was comically effective as the swaggering Frenchman Dr. Caius. Upon occasion, they sang very well, also. Thomas Powell, as the Host, and Charles Kuestner, as a Citizen, completed the cast.

Mr. Rosing had directed the work with a firm sense of musical integration, and if he hammered the comedy points a bit hard, so did Shakespeare in his play, which the libretto follows fairly closely. John Butler's choreography for the forest scene was not one of his better efforts, but the scene as a whole was skillfully handled. From every point of view, this production succeeded in bringing this enchanting opera fully to life.

Rigoletto, March 18

For the second offering of the season, the company presented its attractive production of "Rigoletto", with a new Duke of Mantua in the person of Jon Crain. He proved

agreeable and vigorous, though not in the best of voice. Mr. Crain's A's and B's were very good indeed; the opposite end of his range tended to be weak. On this occasion there was some scooping and also some crooning, but there was ringing clarity as well and a good deal of over-all authority in the role.

In the Rigoletto of Cornell MacNeil the City Center has found one of its most valuable assets. With humility and a minimum of mugging, Mr. MacNeil created the twisted figure of the court jester in a fashion that was both touching and convincing, while vocally he was superb. His baritone was full, rich, and true, and he used it with an extraordinary variety of color and accent.

Among the others, Eva Likova made an ideal Gilda, flute-toned and appealing; Norman Treigle as Sparafucile was expert and incisive, both visually and in voice; and Edith Evans and Richard Wentworth did well by the brief but important scenes of Maddalena and Monterone.

There were two debuts with the company: Helen Baileys, who put in a fetching if fleeting appearance as the Page, and Emerson Buckley, who officiated in the orchestra pit. Mr. Buckley made a highly favorable though not overwhelming first impression, leading a performance that was notable for its justness and cohesiveness rather than for exceptional fire or sweep.

Fledermaus, March 19, 2:30

Gloria Lind and Adelaide Bishop returned to the principal roles of Rosalinda and Adele in the Strauss opera after a season's absence from the company. Donald Gramm appeared as Orlovsky; Lloyd Thomas Leech, as Alfredo; Ernest McChesney, as Eisenstein; William Wilderman, as Falke; and Richard Wentworth, as the prison warden, with actor Colee Worth as the jailer. The conductor was Thomas Martin, who, with his wife, prepared the English version that was sung.

La Traviata, March 19

Frances Yeend was the Violette in "La Traviata", and her appeal to eye and ear alike was gratifying. Vocally and histrionically, she negotiated the role with technical ease and assurance. Occasionally her brilliant

top tones had a metallic ring, but her mezza-voce singing was always a sheer delight, and her ability to project spun-out pianissimos without losing audibility attested to the excellent carrying power inherent in her vocalism.

Davis Cunningham and Lawrence Winters were heard for the first time in the roles of Alfredo and Giorgio Germont. Mr. Cunningham made a handsome lover and sang and acted his role with confident surety. His singing had more vigor than finesse, but it was not without persuasive charm in the love-making scenes. Lawrence Winters' sympathetic portrayal of the elder Germont as a kindly and unwitting instigator of tragedy was likewise a convincing one. Vocally he was in top form, and his splendid singing in the aria "Di Provenza" brought down the house. Other members of the company making their initial appearances in their respective roles were Michael Pollock as Gaston and John Reardon as the Marquis D'Obigny. The familiars in the cast were Mary LeSawyer (Flora), Teresa Gannon (Annina), Arthur Newman (Baron Douphol), and Leon Lishner (Doctor Grenville). Glen Tetley was the amusing Matador and Mary Hinkson was his provocative lady in the ballet. Julius Rudel conducted with authority.

Faust, March 20, 2:30

This matinee brought the first appearances of Jon Crain, as Faust; Cornell MacNeil, as Valentin; and Rosemary Kuhlmann, as Siebel.

The performance was distinguished by Eva Likova's Marguerite. Here was a portrayal in both song and action that was accurate, beautiful, and moving. The soprano sang with enormous ease, her voice effortlessly soaring over the orchestra. The fluidity of her singing was happily coupled with acting that revealed the simple and demure, the love-stricken and passionate Marguerite with easy, natural gestures.

Mr. Crain sang with occasionally rich and ample tones and with a lyrical flow that made the music appealing, but he lacked the ardor needed to put Faust's character across the footlights. The warmth of Valentin's love for his sister was projected by Mr. MacNeil in a performance that was sung almost throughout with resonance and clarity, always with taste and feeling. Miss Kuhlmann made a fresh, attractive Siebel; it was a pleasure to find the love-struck youth depicted with charming fervor rather than alarming frenzy. The Mephistopheles was in the familiar

hands of Norman Treigle, a bass with a lustrous and warm voice, who made both a delightfully impudent and a grandly sinister devil.

If the performance as a whole shone with only dim luster, it seemed to be because the chorus, especially in the Tavern scene, sang more like many factions than like one group, and because conductor Thomas Martin let the pace lag frequently and made the orchestra sound sonorous and brilliant only occasionally.

Cinderella, March 20

No one should miss the New York City Opera's production of Rossini's "Cinderella", which it gave for the first time in the new English version by Martha W. England and James Durbin, Jr., at the City Center on March 20. Hitherto, in its first 17 performances of this operatic comedy, the company has performed the work in the original Italian. But there is no question that the English version will vastly increase the pleasure and participation of most listeners. Naturally, some vocal smoothness and beauty are lost, as they inevitably are when any opera is sung in a translated version. But Rossini's music still sounds effervescent and lovely in English, and the artists project the words so well that the audience is kept bubbling with laughter all evening. The translation is eminently singable, and the occasional touches of vernacular are completely justifiable.

Peggy Bonini was heard in the role of Clorinda, one of the selfish sisters, for the first time at this performance. Like all of the other artists in the cast, she both sang and acted with delightful verve. "Cinderella" far surpasses "The Barber of Seville" in musical contrast, interest of ensemble, and orchestral color, and it seems to bring the best out of everyone who performs in it. Frances Bible, as Angelina (who is Cinderella) sang her pathetic airs as movingly as her brilliant rondo at the close. Her voice has gained since last season in mobility and smoothness in this role. Edith Evans, as Tisbe, had a part which is as demanding of vocal virtuosity as Angelina's, and she sang and acted it to the hilt.

David Lloyd returned to the company after a season's absence, in the role of Prince Ramiro. It was a pleasure to hear his sturdy voice and to mark his sense of style in the role. As Dandini, the irrepressible servant who masquerades as the Prince, Donald Gramm made a sprightly stage figure and sang the patter passages with notable clarity of diction. Rich-

(Continued on page 31)

New York Singing Teachers Hold Annual Banquet



THE New York Singing Teachers' Association held its annual banquet in the Henry Hudson Hotel on March 15.

Honored guests included Delia Rigal, soprano, Walter Cassel, baritone, and Lorenzo Alvary, bass, all members of the Metropolitan Opera;

Ruby Mercer, of the Mr. and Mrs. Opera programs; Gail Manners, soprano and wife of Mr. Cassel; Richard Bonelli, baritone, formerly of the Metropolitan; Edouard Nies-Berger, organist; and Dr. Emory Ross. Dr. Ross, speaker for the occasion, told of the work of Dr. Albert Schweitzer in

Lambaréné, Africa. William Aubin, baritone, sang "When in the Infinite", a song by Mr. Nies-Berger dedicated to Dr. Schweitzer. George Rasley, president of the association, acted as toastmaster, and Burton Cornwall was in charge of the program arrangements.

Music Camps

continued from page 10

Camp Undercliff, Lake Placid, N. Y. July and August. J. Stanley Lansing and William Oliver, directors. Fee: on request. Music courses include voice, all instruments, orchestra, choir. Age Group: 7-17.

Deerwood-Adirondack Music Center, Saranac Inn, N. Y. June 26-Aug. 21. Sherwood Kains, director. Fee: \$575. Music courses include chamber music, theory, orchestra, conducting, orchestration, appreciation, accompanying, arranging. Admission determined by musical proficiency, regardless of age. Co-educational. Information address: Box 24, Wayne, Penna.

Ecole Champlain, Ferrisburg, Vt. July and August. Mr. and Mrs. L. Sheridan Chase, directors. Fee: \$600. Music courses include piano, violin, ensemble playing. French spoken. Age group: 6-16. Girls only. Information address: 50 So. Willard St., Burlington, Vt.

Fire Place Lodge, East Hampton, Long Island, N. Y. July-August. Mrs. A. A. Purcell, director. Fee: \$485. Music courses include piano, wind, brass, improvisation, harmony, chorus. Pre-school through pre-college level. Girls only. Information address: 33 Oxford St., Montclair, N. J.

Greenwood, Cummington, Mass. Six-week summer season. Mr. and Mrs. Dwight Little, Jr., directors. Fee: \$400. Music courses include violin, cello, chamber music, winds, chorus. High-school level. Coeducational. Information address: Pine Cobble School, Williamstown, Mass., or Mrs. Rumsey M. McGregor, 21 Claremont Ave., New York 27, N. Y.

Indian Hill, Stockbridge, Mass. Mordecai Bauman, director. Eight-week season beginning in July. Fee: \$600. Music courses include opera, orchestra, chorus, chamber music, music history, composition, theory, madrigal singing. Age group: 13-18. Coeducational. Information address: 18 Ridge Road, Yonkers 5, N. Y.

Kneisel Hall, Blue Hill, Me. July 5-Aug. 30. Marianne Kneisel, director. Fee: \$250, tuition only; board and room extra. Music courses include accompanying, piano ensemble, cello literature, viola literature, string-sonata literature, chamber music. Co-educational. Information address: 190 Riverside Drive, New York 24, N. Y.

Louisiana Tech Summer Camp, Ruston, La. July 4-16. L. V. E. Irvine, director. Fee: \$40. Music courses include chorus, orchestra, band, conducting, theory, organ. Admission requirements: recommendation by teacher or school official; deposit of \$6 before June 1, to be credited toward fee. High-school level.

Maxwell Vacation School, Ithaca, N. Y. July-August. Mr. and Mrs. William Maxwell, directors. Fee: \$750. Music courses include instruments, voice training, music appreciation, harmony, history of music. Age group: 15-18. Girls only. Information address: 390 West End Ave., New York, N. Y.

Meadowmount School of Music, Westport, Essex County, N. Y. June 23-Aug. 18. Ivan Galamian, director. Music courses include violin, cello, chamber music. Admission requirements: audition or personal recommendation by professional musician. Coeducational. Information address: Society for Strings, 170 West 73rd St., New York, N. Y.

Melody Island, Wolfeboro, N. H. July 1-Sept. 1. Hedy Spielter, director. Fee: \$500. Music courses include instruments, piano, orchestra, composition, harmony. Resident professional orchestra. No age limit. Coeducational.

Montana Music Camp, Montana State University, Missoula, Mont. July 24-Aug. 6. Hugh Henderson, director. Fee: \$57.50. Music courses include basic musicianship, music appreciation, conducting, dance band. High-school level. Coeducational.

Music Land, Bard College campus, Annandale-on-Hudson, N. Y. July 5-Aug. 30. Guido Brand, director. Fee: \$600. Music courses include instruments, theory, harmony, voice, music history, chorus, chamber music, orchestra. Admission requirements: acceptance upon personal audition. Age group: 8-16. Coeducational.

Music Trail, Lake Placid, N. Y. Eight-week summer season. Lother Eppstein, director. Fee: \$550. Music courses include chamber music, ear training, theory and harmony, orchestra, instruments. Age group: 6-18. Coeducational. Information address: 202 Riverside Dr., New York, N. Y.

National Music Camp, Interlochen,

Mich. Summer season. Joseph E. Mad-dy, director. Fee: \$450. Music courses include theory, composition, analysis, care of instruments, conducting, chorus, string and wind ensemble, opera. Elementary through university level. Coeducational. Information address: Ann Arbor, Mich.

New England Music Camp, Oakland, Me. July 4-Aug. 29. Mr. and Mrs. Paul E. Wiggins, directors. Fee: \$425. Music courses include theory, harmony, conducting, instruments, voice, music appreciation. Age group: 9-20. Coed.

New York State Music Camp, Otter Lake, N. Y. July 2 for eight weeks. Fee: \$370. Music courses include harmony, theory, orchestra, band, organ, voice, piano, orchestral instruments, conducting, baton twirling. Coeducational. Information address: 379 Main St., Oneonta, N. Y.

Norfleet Trio Camp, Milton, Vt. July to September. Helen Norfleet, director. Fee upon request. Music courses include group singing, chamber music, instruments, voice. Age group: 4-21. Girls only. Information address: 300 West End Ave., New York, N. Y.

Plymouth Rock Center of Music and Drama, Duxbury, Mass. July 4-Aug. 27. David Blair McClosky, director. Fee: \$400. Music courses include theory, conducting, song repertoire, chorus, orchestra, opera. Admission requirements: two character references and teacher's recommendation. University level. Coeducational.

School of Creative Arts, Martha's Vineyard, Mass. July 1-Aug. 26. Kathleen Hinni, director. Fee: \$450. Integrated program of music, dance, and plastic arts; music courses include theory, improvisation, voice. Age group: 8-16. Girls only. **Camp Aquinnah**, an affiliated camp for boys from 7-13 years. Information address: 60 Horatio St., New York, N. Y.

Seagle Colony, Schroon Lake, N. Y. July 1-Aug. 26. John Seagle, director. Fee: \$500. For singers. Music courses include voice study, languages for singers, voice culture, opera workshop, musicianship for singers, sacred and secular chorus. Teen-age and adult level. Coeducational.

Transylvania Music Camp, Brevard, N. C. June 23-Aug. 7. James Christian Pfohl, director. Fee: \$350. Music courses include orchestra, band, chorus, ensemble, theory, instruments, voice. Age group: 10-20. Coeducational. Information address: 1910 Commonwealth Ave., Charlotte, N. C.

University of Rhode Island Music Camp, Kingston, R. I. July 5-30. Arnold V. Clair, director. Fee: \$175. Music courses include instruments, voice, chorus, band, orchestra, theory. High-school level. Coeducational.

(A similar list of summer music schools will be published in the May issue of MUSICAL AMERICA.)

Conlon Associates

Conlon Associates presented the two concerts given at the Metropolitan Opera House, on Feb. 27 and March 15, by Renata Tebaldi, Mario Del Monaco, Ettore Bastianini, and an orchestra under the direction of Fausto Cleva. A statement in the March issue of MUSICAL AMERICA erroneously implied that the Metropolitan Opera presented the concerts.

Emily Jessen Recital

Emily Jessen, soprano, presented a recital on Feb. 25 at Carnegie Recital Hall. Her program included some of the finest examples of art songs, and was presented with understanding and taste in excellent Italian, German, French, and English. Herbert Goode provided distinguished and colorful accompaniments. —M. W.

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OBITUARIES



Harl McDonald

HARL McDONALD

PRINCETON, N. J.—Harl McDonald, 55, manager of the Philadelphia Orchestra and composer, died here on March 30. He collapsed while seated at the piano during a rehearsal for the filming of an educational motion picture on the stage of Princeton University's McCarter Theater. He was rushed to the Princeton Hospital where he was pronounced dead on arrival.

Born near Boulder, Colo., Mr. McDonald was graduated from the University of California in 1919 and later did advanced study in composition in Berlin and Leipzig. He taught at the Académie Tournefort in Paris in 1922 and was a concert accompanist until his arrival in Philadelphia in 1924. He taught at the Philadelphia Musical Academy for one year, then joined the music faculty of the University of Pennsylvania where he was successively a lecturer, assistant professor, professor, and director of the Department of Music.

Appointed in 1939

Mr. McDonald served as a director of the Philadelphia Orchestra Association from 1935 and was appointed manager in 1939. For several months he had been working on extensive plans for the orchestra's European tour, scheduled to begin May 15.

Mr. McDonald composed more than 200 works, including "The Santa Fe Trail" (Symphony No. 1); the "Rhumba" Symphony (No. 2); a concerto for two pianos and orchestra; Symphonies Nos. 3 and 4; "Suite from Childhood", for harp and orchestra, and over 50 choral compositions.

He was elected to membership of Sigma Xi, scientific fraternity, in recognition of his research work in measurement of sound, which he did for the Rockefeller Foundation from 1930 to 1933. He held honorary degrees from the College of the Pacific, Philadelphia Musical Academy, and Temple University and was a member of the American Society of Composers, Authors, and Publishers, the American Musicological Society, and the Philadelphia Art Alliance.

Surviving are his widow, the former Eleanor Gosling; two daughters; two stepsons; and five grandchildren.

Donald Engle, assistant manager of the Philadelphia Orchestra since 1951, has been named to suc-

ceed Mr. McDonald as manager. Now 38, Mr. Engle was engaged by the orchestra as press representative and program annotator in 1948.

CARL J. VOSBURGH

CLEVELAND.—Carl J. Vosburgh, manager of the Cleveland Orchestra since 1932, died here on March 28 at the age of 59. Coronary thrombosis was given as the cause of his death.

Born in Greenville, Pa., Jan. 11, 1896, Mr. Vosburgh attended Heidelberg College, Tiffin, Ohio, but joined the Navy in the midst of his college career. In 1923 he became business representative of the Cleveland Orchestra upon the invitation of the late Adella Prentiss Hughes, founder and manager



Carl J. Vosburgh

of the orchestra. Eleven years later he assumed the managerial post when Mrs. Hughes retired.

During Mr. Vosburgh's regime great advances were seen in the life of the Cleveland Orchestra. Its season was extended to 30 weeks; the personnel increased to 100 players; the orchestra chorus formed; children's concerts increased to the limit of capacity; and touring engagements increased. Last year the summer concerts came under his management.

Surviving are his widow, the former Mary Plotczyk, of Pittsfield, Mass.; a daughter by a previous marriage, Mrs. Carol Jean Deeley, of Girard, Ohio; and two grandchildren.

Succeeding Mr. Vosburgh as manager of the Cleveland Orchestra will be William McKelvy Martin, manager of the Pittsburgh Symphony since 1952. Mr. Martin resigned from his Pittsburgh post on April 7.

Ballet Conductor

continued from page 8

describe the amazed expression of Kelly Brown, who danced one of the leads, when a characteristic move of his arm was the cue for the music to begin after a long pantomime in silence. In the large room of cameramen and dancers, seemingly out of nowhere and exactly with the gesture, the loud music came to life. The effect, according to the dancers, seemed uncanny until he got used to it.

The ballet that gave me the greatest pleasure in launching was "Capital of the World", a work

commissioned last season by the Ford Foundation and based on a story by Ernest Hemingway. Eugene Loring, the choreographer, chose as his musical collaborator George Antheil. The whole thing was done in a short space of time, and Mr. Antheil air-expressed segments of the score to me from California as fast as he finished orchestrating them. I rushed them to my copyist, who shelved all his other commitments to work on a 24-hour-a-day schedule to finish in time. Mrs. Levine was entrusted with the job of delivering the completed score and parts to the TV studio, and she made the deadline with seconds to spare. The rehearsal went ahead as scheduled, and after a two-hour workout, a run-through with the dancers, and a dress rehearsal, the show went out over the air.

As soon as the TV show was over, Mr. Antheil (who had flown in from the West Coast), the copyist, and I went into a huddle and started reorchestrating and recopying the parts for the large orchestra at the Metropolitan, where the stage world premiere was to be given. The day before the opening, I decided that an overture was lacking, as it had not been required for the TV show, so Mr. Antheil hurried to his hotel room, locked his doors, and went to work. In phenomenal time he reappeared, grinning broadly, and dispatched the finished sketch to the copyist. The first time anyone heard the overture was at the performance itself. (Page Mozart!) Its electrifying beginning made an appetizer for the remainder of the ballet.

Recitals

continued from page 28

the mood of the poem and has a characteristic economy of texture, but I missed the emotional impact that Copland has achieved in his Emily Dickinson cycle and other songs. It seemed a bit impersonal. All three of the Charles Ives songs on the program, "Walking" (1902), "Serenity" (1919), and "The Sea" (1920), gripped the audience profoundly. Ives had wholly original ideas about the relation of language to tone, and his best songs invariably sound right in performance no matter how weird they look on paper. Miss Addison knew exactly what to do with all of them, and the accompaniments were equally perceptive.

Karol Rathaus' Ballade, Variations on a Hurdy-Gurdy Theme, Op. 40 (1938), was performed in masterly fashion by Edward Steuermann, who makes modern piano music sound as tonally lustrous as Chopin. The work itself is dry and rather mechanical in development. One of the best compositions of the evening was Wallingford Riegger's Concerto for Piano and Woodwinds, Op. 53 (1953), which was brilliantly played by Leonid Hambro, piano; Samuel Baron, flute and piccolo; Jerome Roth, oboe; Bernard Garfield, bassoon; John Barrows, horn; and David Glazer, clarinet. Each of the three movements is notable for its pregnant thematic material and ingenious development. Riegger writes dissonantly, but with a marvelous sense of what tonality means, in terms of musical form and development. This work is witty as well as highly imaginative. —R. S.

Kenneth Gordon, Violinist Town Hall, March 28

Kenneth Gordon in this recital showed that he possessed some of the

most valuable qualities of a violinist—a large technique and a persuasive tone. But his performances did not always have the freshness to bring the music to life. He was at his best in his interpretation of Bach's Sonata No. 5, in C, for violin alone. The melodies of the Adagio and the Largo were broadly sung, and the fugue was noteworthy for the excellent intonation and the tonally differentiated voices. The last movement was performed with bravura. The Schumann Sonata, Op. 105, was less successful and lacked the poetic fantasy this work needs. The conclusion to the first movement needed a brighter tone, and the Allegretto more grace and charm. In the First Rhapsody of Bartok, Mr. Gordon showed a good sense of rhythm and seemed at home with the difficult melodic line. Vivaldi's Sonata in A, which opened the program, and Saint-Saëns' "Havaneise", Stravinsky's "Chanson Russe", and Wieniawski's "Polonaise Brillante in D", which concluded the recital, showed that he is a violinist of promise. Leopold Mittman accompanied. —F. M. J.

Walter Gieseking, Pianist Carnegie Hall, March 29

Walter Gieseking made his second and final recital appearance of the season with a mixed program including Beethoven's Sonata in E, Op. 109; a group drawn from Op. 76 and Op. 118 of Brahms; Schubert's Impromptu in B flat, Op. 142, No. 3; Castelnuovo-Tedesco's "Cipressi"; and the "Miroirs" of Ravel. As usual with recent concerts by the German pianist, the hall was completely filled, with a sizable number of the audience seated on the stage. What they heard was variable, ranging from the very good to the supreme artistry that sets Mr. Gieseking above all others as an interpreter of certain composer's works. Outstanding were his Schubert, which was delicately spun out and held moments of transcendent lyric beauty, and the Ravel pieces, played with poetic intensity and subtlety of color. —C. B.

Theodore Hines, Bass-Baritone Town Hall, March 29

Mr. Hines opened his recital with two songs from the classical repertory, "Rollend in schäumenden Wellen" from Haydn's "The Creation", and a concert aria "Per questa bella mano", K. 612, of Mozart. The singer was not fully at ease in these, which was demonstrated by his much more effortless singing of Brahms's "Four Serious Songs".

His voice was powerful and expressive in the lower register, but tended to lose musical quality in the upper range, a defect probably due to hoarseness on this occasion. His control, sure in forte passages, showed an inclination to waver in pianissimo.

Four songs by Richard Strauss, "Mein Herz ist stumm", "Ach, weh mir, unglückhaftem Mann", "Im Späthot", and "Wie sollten wir geheim sie halten", were sung with a genuine grasp of the interpretative problems involved. From the French repertory, Mr. Hines selected "La vague et la cloche" by Duparc, "L'heureux vagabond" by Bruneau, Chausson's "La caravane", and the witty and delightful "La belle jennesse", from Poulenc's "Chansons Gaillardes". Here, the art of the accompanist, Arpad Sandor, showed itself to the full, never obtrusive, yet underlining every nuance of feeling. Mr. Hines closed his recital with a group of spirituals. —J. S.

Barbirolli Receives British TV Post

LONDON.—Sir John Barbirolli has been appointed supervisor of musical programs of England's new commercial television set-up. Sir John will also present bi-weekly concerts with the Hallé Orchestra of Manchester.

OPERA at the City Center

continued from page 28

ly comic also was Richard Wentworth, as Don Magnifico, nor should Arthur Newman's performance as Alidoro go unpraised. The ballet (with choreography by John Butler) was as hysterically funny as ever. It is wonderful to see opera ballet that is meant to be ridiculous.

Everything about this production, Rouben Ter-Arutunian's décor and costumes, Otto Erhardt's stage direction, and all of the other elements, represent the New York City Opera at its best. Joseph Rosenstock conducted with whiplash precision and an understanding for every facet of this marvelous score. —R. S.

Don Pasquale, March 24

An unenchanted revival of Donizetti's "Don Pasquale" was the first novelty of the spring season at the New York City Opera. The work had not been given locally in nine years, and this was the City Opera's first go at it (the Metropolitan plans its own revival of "Don Pasquale" next season).

I am sorry to report that there is little of distinction in the present production beyond the scenery and costumes designed by John Boyd and the thoroughly professional realization of the title role by Richard Wentworth. Opera buffa of this period can be deceptively simple-looking on paper as to musical requirements and histrionics. Actually, when brought to the stage they are anything but simple, and unless the ingredients are of the highest quality and are put together with the utmost finesse, they fail to tell and their succulence is lost upon the palate.

They require, first of all, opulent voices well grounded in *bel canto* and completely secure technically. They also require a sense of comedy that is neither American burlesque nor English drawing-room farce. It must be understood that these are social comedies of considerable sophistication for their time, which, like "Don Pasquale", may have *commedia dell'arte* precedents, but were designed for sophisticated audiences (again like "Don Pasquale" and the Théâtre-Italien in Paris) and were sung by people who never forgot they were musicians and artists first and clowns only differentially. These things make a great difference in performance because they presuppose a fastidiousness and nicety of values that add up to what can only be described as "style", musical and dramatic, in the presentation of such essentially ro-

coco pieces.

In this sense, the City Opera version of "Don Pasquale" was almost totally lacking in style. There were as many different acting idioms as there were people on the stage. Adelaide Bishop, who possesses a soprano voice of lovely quality and easy flexibility, unfortunately mistook Norina for a musical comedy soubrette and thus made mincemeat of one of the principal roles. This may not have been entirely her fault, however, since she apparently was assigned the part at the 11th hour and perhaps was doing only what she was told. Davis Cunningham had a sadly amateurish conception of Ernesto, and his music frequently lay outside his range at the top so that he was under considerable vocal strain much of the time. Richard Torigi was smooth-mannered and well-learned as Doctor Malatesta, but he was vocally undistinguished. Michael Pollock cackled satisfactorily as the Notary.

Richard Wentworth, who evidently had profited by detailed coaching from Salvatore Baccaloni, special artistic adviser for the production, was the only principal who brought his part to life in the true spirit of Donizetti. His Pasquale was properly foolish and frenzied, pompous and plangent, but he had a kind of dignity, and he never descended to ordinary fat-man buffoonery. He was a three-dimensional character who aroused compassion as frequently as derision. He also sang with authority and beauty of voice, and this completed his qualifications as the one really authentic figure in the performance.

I should not wish to omit a word of congratulation to the chorus upon its precision and excellent tone quality. The orchestra played well enough for practical purposes under Joseph Rosenstock. —RONALD EYER

Dance Festival Scheduled for May

A second festival of American Dance sponsored by the Rothschild Foundation for the Arts and Sciences, will open the first week in May at the ANTA Theater for a two-week engagement. Those scheduled to appear are Martha Graham and her company, Jose Limon and his company, the John Butler Dance Theater, Pearl Lang, Pauline Kner, Paul Draper, Janet Collins, Daniel Nagrin, and Ann Halprin. Works by Doris Humphrey and Valerie Bettis will also be shown.

FUNNY STORY.

Theresa Green enjoys a joke with Ralph Rich, president of the Madera (Calif.) Community Concert Association, at a reception following the soprano's recital. The reception was at the home of Mrs. C. A. Gordon, of the association's board of directors.



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RALPH LEOPOLD

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EDUCATION

The Manhattan School of Music has announced plans for its forthcoming summer session, which will begin on June 7 and continue through July 29. Courses in theory, ear-training, music literature, arranging, composition, music education, and chamber music will be offered and can be credited toward Bachelor's and Master's degrees in music. Special classes in piano, opera workshop, German Lieder, and piano pedagogy will be given by Robert Goldsand, Adelina Ernster, and Bernice Frost. Further information may be obtained by writing to Donald J. Rauscher, Manhattan School of Music, 238 E. 105 St., New York 29, N. Y.

The New York College of Music conferred its honorary degree of Doctor of Music on Dimitri Mitropoulos last April 7, in recognition of his services to contemporary music. The award was presented to the conductor in a brief ceremony in the Green Room of Carnegie Hall by Arved Kurtz, director of the college.

The Mannes College of Music, in collaboration with guest artists, gave a concert at St. Martin's Episcopal Church on March 27 that featured the carillonneur Herman Teygler in performances of solo and concerted works for carillon. The 42-bell carillon of the church is one of the most famous instruments of its kind in America. . . . In a concert heard at the Mannes College on March 30, Eric Simon conducted the wind ensemble in works by Richard Strauss, Rossini, and Mozart.

Joseph Florestano studio news: Lee Goebel, mezzo-soprano, created the part of Engelke in the first performance of Arnold Franchetti's new opera, "The Game of Cards", on March 20 in Hartford, Conn.

The City College 1955 spring concert series presented a concert in memoriam Karol Rathaus at the Townsend Harris Auditorium on March 31, in which the late composer's String Quartet No. 3 was performed by the Faculty String Quartet. Forthcoming concerts in the series will be held on April 21 and April 28.

The Brooklyn College Division of Community Service, which sponsors the Brooklyn Community Symphony and Choral Society, presented a concert by the organization in its Walt Whitman Auditorium last April 3. The orchestra was conducted by Siegmund Levarie, head of the music department at Brooklyn College, and Alexander Schneider was heard as soloist in Beethoven's Violin Concerto. The next concert by the organization will take place on May 20.

The American Musicological Society welcomed the distinguished Italian musicologist Nino Pirrotta at a meeting of its New York chapter last March 5 at the New York Public Library. Mr. Pirrotta, who is a visiting professor of music at Princeton University this year, gave a lecture on "Commedia dell'Arte and Opera".

Ralph Leopold, on behalf of the National Guild of Piano Teachers, will spend two months judging auditions for young pianists in Minnesota and California. The first prize is a New York Town Hall appearance.

Columbia University held a Creative Arts Conference on March 25 and March 26 on the general theme "What is the Place and Future of the Creative Arts Today?" Music and the dance were discussed in symposiums held by eminent authorities in these fields, including Morton Gould, composer; Walter Terry, dance critic;

Sigmund Spaeth; and Otto Leuning, composer. . . . The Department of Music at Columbia has announced that Felix Brentano will continue through 1955-56 as director of the opera workshop. Rudolph Thomas, former conductor of the Albany Symphony, has been engaged as music director of the workshop.

The University of New Mexico presented works by Bach and Handel in a concert given by the university string workshop in collaboration with the university orchestra. Kurt Frederick and Jack Stephenson were associate conductors of the performance.

The University of Illinois School of Music has invited Sir Thomas Beecham to participate as visiting lecturer and conductor in the university's Mozart festival, scheduled for April of next year. The festival will mark the 200th anniversary of Mozart's birth.

The University of Texas presented Puccini's "Gianni Schicchi" and Hindemith's "Hin und Zurück" on March 14 and 19, with Alexander von Kreiser and Albert E. Johnson as music and stage directors. . . . The fourth annual Southwestern Symposium of Contemporary American Music was held at the University of Texas from March 27 through March 30. Burrill Phillips of the University of Illinois, and Aurelio de la Vega, of Cuba's Universidad del Oriente, were the guest composer-lecturers at the symposium, which, during the course of the year, will present 45 new works by American composers.

Yale University welcomed Rudolf Bing as guest lecturer on "The Problems of Opera Production" recently. After giving his lecture, Mr. Bing attended the Department of Drama's dress rehearsal of Puccini's "Madama Butterfly".

The Chicago Musical College of Roosevelt University has announced its schedule of musical events for the spring season. Recent events were a lecture by Hans Tischler on the "Attitudes and Approaches of Contemporary Composers", on March 30, and a piano-music conference on April 11 and 12.

Brandeis University has announced the appointment of Claire S. Degener of New York City as manager of its third annual Festival of the Creative Arts. Mrs. Degener, who is associated with Ronald A. Wilford Inc., will be on leave of absence from that organization for the duration of the festival, from June 7 through June 11.

The International Festival of Music at Lucerne, Switzerland, will offer a conductors course under the management of Herbert von Karajan as part of its activities. The course, which will take place from August 8 through August 28, will have an orchestra of 55 musicians in residence to offer students an opportunity for actual orchestral practice. The course will be given in German, English, French, and Italian. Further information may be obtained by writing Hanny Kurzmeyer, secretariat of the professional courses, Conservatoire, Dreilindenstrasse, Lucerne, Switzerland.

Gunnar Johansen, professor of music at the University of Wisconsin, is recording the complete piano works of Bach with RCA Victor. The 20-album series has been made possible by subscriptions from Columbia University, Yale, the Eastman School of Music, the University of Wyoming, and other institutions. The first album of the series, containing the "Goldberg Variations" and the C minor Passacaglia, has just been released.

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EDUCATION

The Peabody Conservatory of Music held a concert of contemporary music in Baltimore on March 11 that featured four Baltimore premieres. The Little Orchestra, conducted by Reginald Stewart, presented Quincy Porter's "Music for Strings", Charles Ives's Third Symphony, and Stravinsky's setting of three songs by Shakespeare. Richard Donovan's Suite for String Orchestra and Oboe was given its world premiere at the concert. Recorded during the concert, the Ives and Donovan scores will be released in the fall by Vanguard.

The Curtis Institute of Music announces two new appointments to its faculty. Bohuslav Martinu will join the Institute's Composition Department, and Martial Singher will become a member of the voice faculty. Both will take up their duties in the fall.

The Eastman School of Music recently gave two chamber-music concerts that were completely prepared and rehearsed by students working for their Doctor of Musical Arts degree. The degree was established last year at the Eastman School to be awarded mainly for excellence in performance.

The Cleveland Institute of Music has announced that the Beryl Rubinstein Scholarship, which was established at the Institute in memory of its late director, will be awarded for the first time this spring.

The Pennsylvania College for Women opera workshop will hold master classes this summer under the direction of Boris Goldovsky, who is also head of the New England Conservatory of Music. Mr. Goldovsky will be seconded by Harold Blumenfeld, director of the opera theater of Washington University. Further information may be obtained by writing to Russell Wichmann, chairman of the Department of Music, PCW Opera Workshop, Pittsburgh, Pa.

Colorado College will have its own Music Press, it was announced by Max Lanner, head of the music department of the college. Albert Seay and Carleton Garner of the college faculty will share the general editorship. The initial publications will be confined to choral music, with the first release, a French chanson, now in the press.

The State University of Iowa will welcome Dimitri Mitropoulos as guest conductor of its symphony orchestra and chorus in a performance of the Berlioz Requiem on May 28. . . . James Dixon, regular conductor of the university's orchestra, has been named one of the winners of the 1955 Elizabeth Sprague Coolidge Medal for conducting.

De Pauw University will hold its ninth annual Church Music Conference on April 26 and 27. Hugh Porter, organist, will be the main partici-

pant in the conference, which is intended primarily for specialists in the church-music field.

Cornell University welcomed Pearl Lang and her company on April 13 and 14. The well-known dancer and her group presented a program of modern dance.

Valparaiso University held its 11th annual Church Music Seminar on the campus of Concordia Seminary, St. Louis, Mo., from Feb. 17 through Feb. 20.

The University of Montreal has appointed the Rev. Clement Morin dean of its music faculty. Rev. Morin, an authority on sacred music, recently returned from Rome, where he had studied under the Benedictine musician, Dom Eugene Cardine.

Faculty Announced For Aspen School

ASPEN, COLO.—The Aspen Music School, now reorganized with the Aspen Festival into the Music Associates of Aspen, Inc., will offer a nine-week curriculum from June 27 to Aug. 27. Private instruction will be given in all fields; and the administration has added basic theoretical, teaching, and expanded ensemble-training courses. Another innovation will be a music workshop designed for the reasonably advanced musician or layman, with emphasis on performing for pleasure. Hans Schwieger, general music director of the festival, will conduct the school orchestra and head the reorganized opera studio. The summer program of the Aspen Institute of Humanistic Studies will include lectures, forums, and panel discussions.

The faculty for the season includes: voice—Eunice Alberts, Leslie Chabay, Mario Chamlee, Ruth Chamlee, Phyllis Curtin, and Mack Harrell; opera studio—Hans Schwieger, musical director; John Newfield, production director; Paul Berl, coach and choral conductor; and Madeleine Milhaud, dramatic impersonation; piano—Victor Babin, Joanna Graudan, Edith Oppens, Alexander Uninsky, and Vitya Vronsky; string instruments and chamber music—Marjorie Fulton, Szymon Goldberg, Roman Totenberg, violins; William Primrose, viola; Nikolai Graudan, cello; Stuart Sankey, double bass; and the New Music String Quartet (Broadus Erle and Matthew Raimondi, violins; Walter Trampler, viola; and David Soyer, cello).

Woodwind instruments and ensemble—Albert Tipton, flute; Lois Wann, oboe; Reginald Kell, clarinet; Harold Goltzer, bassoon; Joseph Eger, French horn; and Wesley Lindscoog, trumpet; composition—Charles Jones and Darius Milhaud; theoretical studies—Aaron Bodenhorn, Charles Jones, and Stuart Sankey; conducting—Hans Schwieger; and diction and phonetics—Eveline Colomi and Madeleine Milhaud.



Brigham Young University
ROCKY MOUNTAIN LAKME. Scene from the Brigham Young University production of Delibes's opera, given four performances in March under Don L. Earl's direction

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Grant Park Concerts Schedule Announced

CHICAGO.—The 1955 season of 31 Grant Park concerts, presented free to the public by the Chicago Park District, with Walter L. Larsen as concert manager, will open on June 22 and extend to Aug. 14. All concerts will begin at 8 o'clock in the evening, and no program will be given on Friday, Aug. 12. The Grant Park Symphony of 75 players will present standard symphonic works on Wednesdays and Fridays and "feature" concerts Saturdays and Sundays.

Nicolai Malko, resident conductor at Grant Park since 1945, will open the season and conduct ten concerts. Leo Kopp, who has appeared in almost all Grant Park seasons, will lead two programs. Alfredo Antonini, at Grant Park each year since 1948, will conduct two week-end events. Silvio Insana will share a concert with Mr. Malko, presenting singers of the Park District Guild in operatic excerpts. Franz Allers, who made his bow here in 1954, returns for two concerts. Izler Solomon will reappear after an absence of seven years, to preside over two concerts.

Andre Kostelanetz will return for his fifth time, having been heard here last in 1954, and will lead two events. Milton Katims, of the Seattle Symphony, a newcomer at the bandshell last summer, will be in charge of four programs. Joseph Rosenstock, who appeared here in 1951, 1952 and 1954, has been engaged for seven concerts during two weeks. Soloists will be announced later.

Buffalo Philharmonic Anniversary Season

BUFFALO, N. Y.—The Buffalo Philharmonic, Josef Krips, conductor, will celebrate its 20th-anniversary season in 1955-56. The orchestra will be heard in 12 pairs of concerts. Artur Rubinstein, Nathan Milstein, Wilhelm Backhaus, Gregor Piatigorsky, Robert Casadesu, Alexander Schneider, Pierre Monteux, and Erich Leinsdorf are among the guest soloists and conductors to appear with the orchestra, which will also offer a concert performance of Mozart's "Don Giovanni". Mr. Krips, long associated with the Vienna State Opera, will make his American debut as an operatic conductor in the latter work.

Since it was founded in 1934, the Buffalo Philharmonic has risen to a position where it claims the fifth largest series ticket sale in the country.

Americans Appear In Brussels Concerts

BRUSSELS.—Several American artists have shared in the musical activity

of Brussels during the past weeks. Among them was Theodore Bloomfield, who led the orchestra of the Belgian Broadcasting in a program of works by Haydn, Dukas, Hindemith, and Barber, displaying ease on the podium and perspicuity as a conductor.

The pianist Andor Foldes appeared twice here during the winter. That he is a remarkably talented artist, whose playing was stamped with intelligence and sensibility, was evident in his performance of Mozart's Concerto in G, K. 453, at the Royal Conservatory.

William Steinberg appeared as guest conductor with the Belgian National Orchestra in a concert for the Société Philharmonique de Bruxelles. His program, which included works by Beethoven, Wagner, and Stravinsky, revealed the full range of his dynamism and incisiveness. Annie Lischer was heard in piano concertos by Liszt and Bartok on the same occasion.

—EDOUARD MOUSSET

Saidenberg Resigns Connecticut Post

BRIDGEPORT, CONN.—Daniel Saidenberg has resigned as conductor and musical director of the Connecticut Symphony, which has its home in Bridgeport. In his letter of resignation to Herman W. Steinkraus, president of the orchestra, Mr. Saidenberg explained that he had so many other conducting commitments he did not feel he could devote the time he should to the Connecticut Symphony. He has conducted the orchestra since its organization in 1946.

Jonel Perlea, teacher of conducting and director of the orchestra at the Manhattan School of Music, will replace Mr. Saidenberg, as music director, beginning with the 1955-56 winter series. The Rumanian-born conductor has appeared with the orchestra on two occasions previously.

New Chairman Named for Philharmonic Fund-Raisers

The new chairman for next season's fund-raising drive of the Friends of the Philharmonic-Symphony will be Chester G. Burden, former vice-president of the Commercial Cable Company, it was announced by David M. Keiser, chairman of the first four campaigns. Mr. Burden has been a member of the board of directors of the Philharmonic since 1937.

Herz To Remain With Duluth Symphony

DULUTH.—Hermann Herz has been re-engaged as conductor of the Duluth Symphony for the 1955-56 season, according to Kenneth Duncan, president of the Duluth Symphony Association. This will be Mr. Herz's sixth consecutive season with the orchestra, since his engagement in 1950.

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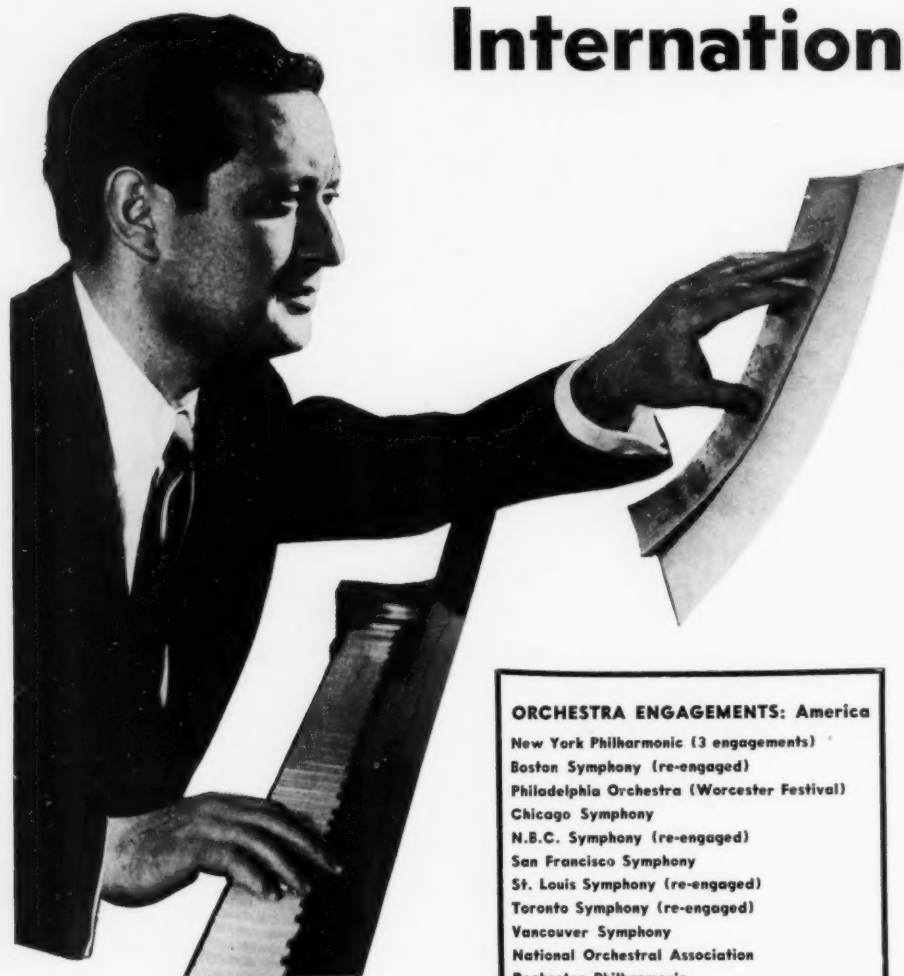
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—Boston Herald, Jan. 31, 1955

"Zadel Skolovsky is not far from being a young Artur Rubinstein."

—Boston Daily Globe, Jan. 31, 1955

"The first movement of the Rachmaninoff Second was grandly gorgeous in a way that is seldom heard, due no doubt to a joint conception of it that Mr. Munch and Mr. Skolovsky had worked out together . . . eloquent and poignant playing . . . the total impact was magnificent."

—The Christian Science Monitor, Nov. 27, 1953

CHICAGO

(Allied Arts Piano Series)

" . . . poetry of no mean distinction."

—Roger Dettmer, Chicago American, May 3, 1954

NEW ORLEANS

"A brilliant pianist . . . he gave one of the most exciting and satisfying performances we have ever heard."

—New Orleans Item, January 19, 1955

PARIS

"A virtuoso of the piano without a peer."

—René Dumesnil, Paris, Le Monde

LONDON

"Zadel Skolovsky belongs to the class of eminent players."

—London Daily Mail

JERUSALEM

"We were completely thrilled!"

—Jerusalem (Israel) Post, June, 1954